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ABSTRACT

Ideas, facts, and techniques about censorship and fighting censorship are the subjects of the articles in this extensive issue. Some of the topics discussed are censorship in other states, censorship in the elementary school, rational censorship, racism and censorship, the North Dakota book-burning incident, student rights in high school journalism, a publisher's attitudes toward censorship, film censorship, the role of the school board in protecting students' and schools' rights, the role of students in fighting censorship, and the history of censorship. A lengthy bibliography lists scholarly and pedagogical articles and books about censorship. (JM)

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CENSORSHIP AND THE TEACHING OF ENGLISH

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Preface to the Issue . . . CENSORSHIP AND THE TEACHING OF ENGLISH

Well, here it is, the longest issue of the ARIZONA ENGLISH BULLETIN we've ever done, 263 pages crammed full of ideas and facts and techniques about censorship and fighting censorship. The bibliography is the longest we've ever printed and the number of articles beats anything before, and we think it's eminently worth reading, all of it. Censorship has always been a hot and worrisome thing for teachers, particularly English teachers, and when this issue was in its planning stages about a year ago, we knew the topic was worth doing again. Our earlier issue on censorship (February 1969) still seemed worthwhile but dated and the Fargo, North Dakota, mess was very much in the news, and those two reasons alone made the topic worth doing. Since that time the West Virginia textbook situation has been with us, and censorship if anything seems to be getting worse and English teachers are even more concerned about it.

This issue has material from many sources and many states: the survey of our own state and censorship conditions here; brief comments about censorship in several other states; a report from the Phoenix Freedom for Readers group; two comments by librarians; remarks about censorship in the elementary school; a couple of cases for a rational censorship; two articles about racism and censorship; one article by Bruce Severy who was at the heart (or bowels) of the North Dakota bookburning and another article reacting to the news about the bookburning; a statement about student rights in high school journalism; an article by a publisher and his attitudes towards censorship; a couple of articles about film censorship; a comment urging English teachers to recruit their students in the battle against censorship; two articles from organizations (ALA and Media Coalition) fighting censorship; several articles about specific censorship incidents; several statements about the English teacher as a censor; an article arguing that school boards need for their own sake to establish policy guidelines to protect students and education from unwarranted attack; a comment on the student's right to write; specific recommendations for schools to follow in preparing for the censor; a warning that censorship cases are likely to increase; an argument that minority literature has been censored by exclusion from textbooks; and several articles about the history of censorship. It is a rich and varied issue despite the fact that all articles fall under the umbrella of censorship. The bibliography is long and might prove helpful to anyone studying the problem. Shoptalk is scattered throughout this issue, partly because if nature abhors a vacuum, the editor abhors blank space, partly because of cost.

Many people deserve thanks for helping with this issue. To the authors and the many people who suggested topics or possible authors, the editor gives sincere thanks. To three people, however, the editor is especially grateful. Steve Dunning, U of Michigan and in-coming President of NCTE, has always been a friend and helper to the BULLETIN. Maybe more important, he has several times suggested a wish that he be listed as co-editor of the ARIZONA ENGLISH BULLETIN to indicate the great amount of work he has done. While he has often overestimated his value in other areas of his professional work, he does have some sort of case for being at least credited with being a great help to us. That help is herewith gratefully acknowledged. My two secretaries have been typists and editors and general all-around helpers in this and earlier issues. Linda Hope and Joy Cheney deserve recognition, and I hereby give them that publicly, just as I am sure they would argue that I have too frequently denied them praise privately. They are secretaries par excellence, and without them and their help the issue would never have been finished.

I'd like to devote the remainder of this preface to a few random remarks and some quotations about censorship. I suppose I've been facing and battling the censor in some way or other most of my professional life. As a high school teacher of English for 13 years, censorship was seldom something remote or theoretical;

it was personal and always threatening whether it touched me directly or a friend and me indirectly. As a college teacher of English for 11 years, the problem of censorship has never hit me personally, but I never am allowed by friends still in high school or junior high school to forget that the censor lurks in the wings always waiting for the teacher to use material that the censor might consider somehow controversial or objectionable or suspect or un-American or whatever other word is abhorent to "good Americans" or "decent citizens" or "upstanding parents" or "moral Christians." I and every English teacher I know respect the moral, the good, the decent, the uplifting, the upstanding, and we respect and honor those words and the ideas and feelings they represent in all seriousness. I guess the problem is that English teachers (myself included) have more trouble than censors in so easily determining right from wrong, good from evil, moral from immoral. I believe in the good, and I believe man believes in the good, but my good is not your good is not necessarily his good is not at all their good, and that is not moralistic relativism. It is a simple fact of life that not all good or admirable people value the same ideas or emotions or principles. It is a complex fact of life dealing with that notion in the English classroom. Alerting students to different values maintained and treasured by good but different societies and peoples must be the heart of much of the study of literature which is itself the study of mankind. Plato argued that the unexamined life is not worth living, and a man who deeply believes in anything must perforce examine and challenge those beliefs constantly. If those beliefs are worthwhile, they will stand up against the toughest challenge, but if they are never challenged, that man must stand accused of never using the brains God gave him to find the truth. Jesus did not say, "The truth shall make you free," as too many passionate and simplistic men have said. Jesus did say, "And ye shall know the truth, and the truth shall make you free." The censor would deny students (sometimes I think the censor would like to deny humanity, if he had the power) the right to read and investigate and consider and ruminate many and varied facets of the truth as mortal man has perceived and written it. Ardent and too often blind Christians who maintain that the Ten Commandments must be the center of the good life frequently forget the so-called Eleventh Commandment that Jesus added in THE GOSPEL ACCORDING TO SAINT JOHN (Chapter 13, verse 34), "A new commandment I give unto you. That ye love one another; as I have loved you, that ye also love one another." Love and compassion and charity toward others has seldom been the hallmark of censorship battles either from teachers to censors, censors to teachers. Censors have rarely shown much compassion or Christian love toward authors like J.D. Salinger or John Steinbeck or Eldridge Cleaver or Aldous Huxley or Arthur Miller or John Howard Griffin or Kurt Vonnegut or Gordon Parks or Claude Brown or any number of writers, all mortal men, fallible and unsure, who are trying to find what is good and right and moral and true. There are roses in the world and any English teacher who ignores the beauty of mankind and his world is lying to his students. There are also manure piles in this world and any English teacher who ignores the ugliness and corruption and prejudice of mankind and his world is lying to his students. The good teacher tries to be honest and he tries to bring to students an awareness of the many facets and phases of man. It's a difficult and complex and impossible goal. It's frustrating and enervating. It's also necessary since the English teacher deals with literature and literature worthy of the name deals with mankind and his problems and those problems involve both beauty and ugliness, both good and evil. It's a job that never is finished, but it's the job of the English teacher. Literature and the teaching of literature may frustrate and worry English teachers, but it still is the best game in town. Maybe it's the only game worth playing in school since at its best the study of literature does not approach or approximate life--it is life in all its glories and problems. But that responsibility of choosing literature for specific kids must be the English teacher's. As Elouise Bell said in BRIGHAM YOUNG UNIVERSITY TODAY (Sept. 1974, p. 14) about English teachers, "The responsibility and decisions /to choose literature for kids/ remain those of the appointed steward."

CENSORSHIP AND ARIZONA ENGLISH TEACHING, 1971-1974

Ken Donelson, Arizona State University

English teachers who remember the last ARIZONA ENGLISH BULLETIN on censorship, February 1969, may wonder if censorship or intellectual freedom in Arizona has changed. At this point in time when Watergate is still so much with us, when the June 1973 U.S. Supreme Court decisions with ambiguous comments about the "community" as the determiner of obscenity (whatever a community is remains unclear), when a legislative committee can attack THE ME NOBODY KNOWS for its "language," and when our Governor devotes one of his morning talks to the dangerous implications of modern adolescent literature on today's young people, Arizona's English teachers can rest assured that censorship today is even worse than it was five years ago. Censorship is not going to go away if we decide to ignore it. If we fight it, we are not likely to win all the battles, not even a large part of them, but we may be able to keep the pestilence under control.

The following survey covers the period, 1971-1974. I believe the data are significant, though for the most part I shall report the data and let the reader determine whatever significance he therein finds. Parenthetic matter will be added frequently to allow the reader to compare the results of this survey with the one conducted six years ago.

PROCEDURE FOR THE SURVEY. A six page questionnaire and cover letter were sent to 320 English teachers and librarians within the state on January 9, 1974, on January 14, 1974, and on January 23, 1974 (spaced out to prevent my own personal poverty since the stamps were paid by me). The 320 teachers and librarians were in 126 schools, 98 high schools and 28 junior high schools. The original sample of 320 was drawn from three lists: (1) a list of AETA members from 1973-1974, (2) a list prepared by me of English Department Chairmen, notably from smaller schools, not presently AETA members, and (3) a list prepared by me of selected English teachers and librarians in large high schools where I believed the small number of present AETA members would not yield representative responses. A degree of overlapping and temporary confusion arose out of using those three lists. Larger schools were sent a minimum of three questionnaires, each questionnaire addressed to a specific name, not to "English Department Chairman" or "English Teacher," and a maximum of six questionnaires, dependent upon the size of the school. Smaller schools were sent from one to three questionnaires. Because of the nature of the sampling techniques and because the resulting sample may or may not be truly representative of Arizona English teachers and Arizona librarians, I make no claim to scientific precision. However, I believe the results are significant in their practical import for English teachers and librarians across the state.

The cover letter explained why I wanted to do the survey and indicated why I felt the survey would benefit other teachers. I made no claims (as I did mistakenly and stupidly in 1968) that the questionnaire would take only a few minutes (several people again took apparent delight in telling me how very long it took them to complete their work) or that they would agree with my asking some of the questions (perhaps a half dozen suggested my own personal madness in taking on the task--I get my jollies out of some very odd things, apparently; perhaps another half a dozen suggested their distinct disagreement with some of my questions by posing remarks like "Why the hell did you ask that?" or "That's a dumb question!!!" or a most enigmatic "I don't think I'll anwer that."). In any case the 320 went out accompanied with stamped self-addressed envelopes, and on February 5, 1974, on February 21, 1974, and finally on April 10, 1974, I sent follow-up letters.

By February 4, I had received 148 responses, by March 4 a total of 215, and when I closed the books on April 26, I had a total of 255 questionnaires returned. Out of the original 98 high schools I wrote to, I received responses from at least one person in 94 high schools. Out of the original 28 junior highs addressed, responses from at least one person in 26 schools came back. Four questionnaires were received from college teachers or community college teachers. These last questionnaires were not used in compiling the statistics on the following pages though some few quotations from college teachers were used under items 43-45 in this report.

In addition to a mass of data (summarized below), the major items in the questionnaire were addressed specifically to materials being attacked.

Item no. 16. During the last three years, has anyone objected to or asked for the removal of any book (or books) which you have used or recommended to your students? Yes ____ No ____. Following this item were 8 other items asking for specifics about the attempted book censorship.

Item no. 25. During the last three years, has anyone objected to or asked for the removal of any magazines which you used or recommended to your students? Yes ____ No ____. Following this item were 8 others asking for specifics.

Item no. 34. During the last three years, has anyone objected to or asked for the removal of any non-print media materials (short films, feature length films, records, tapes, filmstrips, slides, slide-tape presentations, etc.) which you used or recommended to your students? Yes ____ No ____. Again, following were 8 items asking for specifics.

Item no. 44. Do you know of any materials (books, magazines, non-print media materials or anything of the kind) that have been the source of objections in your school, but not in your classes? Yes ____ No ____. Again, details were requested from teachers answering with Yes.

Item no. 51. In the last three years, have you used or recommended any teaching materials (books, magazines, non-print media materials, etc.) for which you anticipated possible objections and for which no objections arose? Yes ____ No ____. Again, specifics were asked for those responding Yes.

As in the 1969 ARIZONA ENGLISH BULLETIN survey report, those teachers and librarians responding YES to item 16 will be hereafter referred to as DIRECT CENSORSHIP, those answering YES to item 44 will be referred to as INDIRECT CENSORSHIP, those answering YES to item 25 will be referred to as MAGAZINE CENSORSHIP, those answering YES to item 34 will be referred to as AV CENSORSHIP, and those answering YES to item 51 will be referred to as ANTICIPATED CENSORSHIP.

DATA FROM THE SURVEY

1. Number of individual teachers and librarians sent questionnaires: 320
   Of these 320, 20 were deleted from the study (8 overlapped within the three lists used; 2 were deceased; 2 had retired and moved; 4 were college teachers; 4 had moved and left no addresses). Hence, the number sent questionnaires was corrected to 300.
2. Number of individuals (N=300) who responded: 255 (85%)
   (1968 survey, 168 or 66.4%)
3. Number of high schools sent questionnaires: 98
   (1968 survey, 103)
4. Number of high schools responding: 94 (96%)
   (1968 survey, 90 or 87.4%)

5. Number of junior high schools sent questionnaires: 28
6. Number of junior high schools responding: 26 (93%)
7. Number of individuals (N=255) reporting DIRECT CENSORSHIP: 66 (25.9% or 255) (1968 survey, 33 or 19.6% of 168)
8. Number of schools with at least one response of DIRECT CENSORSHIP: 46 high schools (48.9% of 94) and 14 junior highs (53.9% of 26)
9. In addition to those reporting DIRECT CENSORSHIP (N=66), number of individuals reporting no DIRECT CENSORSHIP but reporting INDIRECT CENSORSHIP: 46 (18.%) or a total of 112 (43.9% of N=255). Since questionnaires were sent to several individuals within the same school, particularly large schools, considerable effort was made to eliminate the likelihood of the same episode being reported more than once.
   (The 1968 survey reported 45 INDIRECT CENSORSHIP, or a total of 78 teachers within DIRECT and INDIRECT CENSORSHIP groups, or 46.4%)
10. Number of schools with at least one response of INDIRECT CENSORSHIP which did not overlap with previously reported DIRECT CENSORSHIP: 15 high schools (16%) and 3 junior high schools (11.5%), or a total of 61 high schools reporting either DIRECT CENSORSHIP or INDIRECT CENSORSHIP (64.9%) and 17 junior high schools reporting either DIRECT CENSORSHIP OR INDIRECT CENSORSHIP (65.4%).
11. In addition to those reporting DIRECT CENSORSHIP or INDIRECT CENSORSHIP, number of individuals with no DIRECT or INDIRECT CENSORSHIP but reporting MAGAZINE CENSORSHIP: 10 (3.9%) or a total of 122 (47.8% or N=255).
12. Number of schools with at least one report of MAGAZINE CENSORSHIP which did not overlap with previously reported DIRECT or INDIRECT CENSORSHIP: 2 high schools or a total of 63 high schools (67.0%) and 5 junior high schools or a total of 22 schools (84.6%).
13. In addition to those reporting DIRECT or INDIRECT or MAGAZINE CENSORSHIP, number of individuals with no DIRECT or INDIRECT or MAGAZINE CENSORSHIP but reporting AV CENSORSHIP: 9 or a total of 131 individuals (51.4% of 255).
14. Number of schools with at least one report of AV CENSORSHIP which did not overlap with previously reported DIRECT or INDIRECT or MAGAZINE CENSORSHIP: 3 high schools or a total of 66 high schools (70.2%) and 1 junior high school or a total of 23 junior high schools (88.5%).
15. In addition to those reporting DIRECT or INDIRECT or MAGAZINE or AV CENSORSHIP, number of individuals with no DIRECT or INDIRECT or MAGAZINE or AV CENSORSHIP but reporting ANTICIPATED CENSORSHIP: 46 or a total of 177 individuals under one of the five categories of censorship (69.4% of N=255).
16. Number of schools with at least one report of ANTICIPATED CENSORSHIP which did not overlap with previously reported DIRECT or INDIRECT or MAGAZINE or AV CENSORSHIP: 14 high schools or a total of 80 high schools (85.1%) under one of the five categories, and 1 junior high school or a total of 24 junior high schools (92.3%) with at least one response in each of the five categories.
   (1968 survey reported 103 individuals or 61.3% and 40 schools or 44.4% reporting some kind of censorship)
17. Number of schools with some written policy for handling objections to teaching materials: 53 high schools (56.4% of N=94) and 15 junior high schools (57.5% of N=26).
   (Mrs. Foster reported more than 25% of schools with policy in her 1966 study and the 1968 study revealed that 27 schools or 30% had written policies)
18. Number of schools with closed or restricted shelf: 32 high schools (34.0% of N=94) and 12 junior high schools (46.2% of N=26).
   (1968 survey, 36 high schools or 40%)
19. Number of books under DIRECT or INDIRECT CENSORSHIP: 123
   (1968, 59 titles)

20. Number of incidents of DIRECT or INDIRECT CENSORSHIP: 297
(1968, 115 incidents)

21. Number of titles and number of times books banned or removed or placed on closed shelf: 54 books and 95 times.
(1968 survey, 25 books, 43 times)

22. Number of magazines attacked: 18
(1968 survey, 2 titles)

23. Number of incidents of MAGAZINE CENSORSHIP: 37
(1968 survey, 2 incidents)

24. Number of titles and number of times magazines banned or removed or placed on closed shelf: 10 magazines and 16 times.
(1968 survey, no magazines banned)

25. Number of AV materials attacked: 29
(1968 survey, 5)

26. Number of incidents of AV CENSORSHIP: 49
(1968 survey, 7)

27. Number of titles and number of times AV materials banned or removed or placed on closed shelf: 9 examples of AV materials and 11 times.
(1968 survey, 3 titles and 4 times)

28. Materials most frequently attacked:

1974 survey
CATCHER IN THE RYE (22 attacks)
GO ASK ALICE (14)
BRAVE NEW WORLD (12)
SLAUGHTERHOUSE-FIVE (12)
THE LEARNING TREE (9)
OF MICE AND MEN (9)
MANCHILD IN THE PROMISED LAND (8)
THE PIGMAN (8)
TO KILL A MOCKINGBIRD (8)
THE GRAPES OF WRATH (7)
"The Lottery" short film (7)
MR. AND MRS. BO JO JONES (7)
SOUL ON ICE (7)
TIME MAGAZINE (7)

1968 survey
CATCHER IN THE RYE (15)
BRAVE NEW WORLD (9)
THE OX BOW INCIDENT (5)
THE CRUCIBLE (4)
TO KILL A MOCKINGBIRD (4)
BLACK LIKE ME (3)
CATCH-22 (3)
THE DIARY OF A YOUNG GIRL (3)
A FAREWELL TO ARMS (3)
50 GREAT SHORT STORIES (3)
THE GRAPES OF WRATH (3)
HAWAII (3)
1984 (3)

29. Materials most frequently banned, removed, or placed on closed shelf:

1974 survey
CATCHER IN THE RYE (9)
BRAVE NEW WORLD (7)
SLAUGHTERHOUSE-FIVE (6)
GO ASK ALICE (4)
MANCHILD IN THE PROMISED LAND (4)
MR. AND MRS. BO JO JONES (4)
THE LEARNING TREE (3)
MAD MAGAZINE (3)
1984 (3)
THE PIGMAN (3)
SOUL ON ICE (3)

1968 survey
CATCHER IN THE RYE (7)
BRAVE NEW WORLD (5)
A FAREWELL TO ARMS (3)
A CANTICLE FOR LEIBOWTIZ (2)
50 GREAT SHORT STORIES (2)
HAWAII (2)
TO KILL A MOCKINGBIRD (2)

Details about books, magazines, and AV materials under attack in Arizona schools from 1971-1974 can be found near the conclusion of this article (titles, number of objections, objectors, and dispositions of the several cases).

The following data summarizes a number of items from the questionnaire. In many cases, the reader will note that some respondents did not complete every item. For each item, I have indicated the number who were involved with DIRECT

CENSORSHIP or INDIRECT or MAGAZINE or AV or ANTICIPATED CENSORSHIP and those involved with none of these groups. Readers, therefore, may out of all this data draw some inferences about the teachers or librarians most prone to or likely to come under attack by the censor.

30. Sex of respondents:

DIRECT group:	Male 16, Female 50
INDIRECT:	Male 16, Female 30
MAGAZINE:	Male 2, Female 8
AV:	Male 3, Female 6
ANTICIPATED:	Male 20, Female 26
no censorship:	Male 24, Female 54

31. Undergraduate major:

DIRECT:	English 46, other 20
INDIRECT:	English 37, other 8
MAGAZINE:	English 6, other 4
AV:	English 6, other 3
ANTICIPATED:	English 36, other 10
no censorship:	English 52, other 20

32. Graduate major:

DIRECT:	English 41, other 20
INDIRECT:	English 26, other 10
MAGAZINE:	English 4, other 3
AV:	English 6, other 2
ANTICIPATED:	English 24, other 22
no censorship:	English 41, other 21

33. Highest degree held:

DIRECT:	Bachelor 19, Master 47, Specialist 1, Doctor 0
INDIRECT:	Bachelor 16, Master 28, Specialist 2, Doctor 0
MAGAZINE:	Bachelor 6, Master 4, Specialist 0, Doctor 0
AV:	Bachelor 4, Master 5, Specialist 0, Doctor 0
ANTICIPATED:	Bachelor 13, Master 30, Specialist 1, Doctor 2
no censorship:	Bachelor 21, Master 46, Specialist 2, Doctor 1

34. How long had respondent taught English?

DIRECT:	less than 1 year 4, 1-3 yrs 5, 4-6=20, 7-9=8, 9+=28
INDIRECT:	less than 1 year 2, 1-3 yrs 5, 4-6= 7, 7-9=6, 9+=26
MAGAZINE:	less than 1 year 1, 1-3 yrs 4, 4-6= 1, 7-9=2, 9+= 2
AV:	less than 1 year 0, 1-3 yrs 3, 4-6= 3, 7-9=2, 9+= 1
ANTICIPATED:	less than 1 year 2, 1-3 yrs 6, 4-6= 7, 7-9=7, 9+=24
no censorship:	less than 1 year 4, 1-3 yrs 8, 4-6=14, 7-9=5, 9+=44

35. Teaching level of respondents:

DIRECT:	grades 7-8=12, 7+8 and high school=4, grades 9-12=50
INDIRECT:	grades 7-8=10, 7+8 and high school=3, grades 9-12=33
MAGAZINE:	grades 7-8= 3, 7+8 and high school=2, grades 9-12= 5
AV:	grades 7-8= 2, 7+8 and high school=1, grades 9-12= 6
ANTICIPATED:	grades 7-8= 3, 7+8 and high school=1, grades 9-12=42
no censorship:	grades 7-8= 6, 7+8 and high school=4, grades 9-12=60

36. Enrollment in respondent's schools:

DIRECT:	not 200=3, 201-500=5, 501-1000= 7, 1001-2000=20, 2001+=31
INDIRECT:	not 200=1, 201-500=4, 501-1000= 9, 1001-2000=12, 2001+=20
MAGAZINE:	not 200=0, 201-500=2, 501-1000= 2, 1001-2000= 3, 2001+= 3
AV:	not 200=0, 201-500=1, 501-1000= 2, 1001-2000= 2, 2001+= 4
ANTICIPATED:	not 200=0, 201-500=2, 501-1000=10, 1001-2000=20, 2001+=14
no censorship:	not 200=2, 201-500=7, 501-1000=26, 1001-2000=16, 2001+=23

37. Size of city of respondents:
DIRECT: less than 500=1, 500-1000=1, 1000-5000=3, 5000-10,000=3
10,000-25,000=6, 25,000-50,000=6, more than 50,000=44
INDIRECT: less than 500=0, 500-1000=1, 1000-5000=6, 5000-10.000=4
10,000-25,000=4, 25,000-50,000=2, more than 50,000=29
MAGAZINE: less than 500=0, 500-1000=1, 1000-5000=2, 5000-10,000=0
10,000-25,000=0, 25,000-50,000=0, more than 50,000=7
AV: less than 500=0, 500-1000=2, 1000-5000=0, 5000-10,000=1
10,000-25,000=0, 25,000-50,000=0, more than 50,000=6
ANTICIPATED: less than 500-0, 500-1000=2, 1000-5000=3, 5000-10,000=6
10,000-25,000=5, 25,000-50,000=1, more than 50,000=29
no censorship: less than 500=1, 500-1000=1, 1000-5000=17, 5000-10,000=9
10,000-25,000=4, 25,000-50,000=3, more than 50,000=38

38. Does respondent's school have official policy for handling censorship?
DIRECT: yes=37, no=19, don't know= 7
INDIRECT: yes=20, no=15, don't know= 8
MAGAZINE yes= 1, no= 5, don't know= 2
AV: yes= 2, no= 4, don't know= 3
ANTICIPATED: yes=19, no=17, don't know= 9
no censorship: yes= 9, no=36, don't know=25

39. Does respondent's school library have a closed or restricted shelf?
DIRECT: yes=28, no=33
INDIRECT: yes=22, no=22
MAGAZINE: yes= 4, no= 5
AV: yes= 3, no= 4
ANTICIPATED: yes=17, no=24
no censorship: yes=33, no=41

One item deserves a little comment. Of the 88 respondents indicating YES to the question, "Does your school have a written policy or written procedures for handling complaints about books or other materials anyone might object to?" who briefly described their policy or procedure (or included a copy in their response), 62 indicated it followed or varied slightly from the NCTE format in THE STUDENTS' RIGHT TO READ while 3 said their policy or procedure was primarily a review committee of teachers and/or administrators and librarians.

Another series of items deserves a little comment. I kept track of the teachers and librarians who fell into the DIRECT or INDIRECT or MAGAZINE or AV CENSORSHIP (not counting here the ANTICIPATED group) and particularly their schools. Having listed all the schools with at least one citation of DIRECT or INDIRECT or MAGAZINE or AV CENSORSHIP, I then tabulated all the schools of those listing no DIRECT or INDIRECT or MAGAZINE or AV CENSORSHIP to compare the two lists of schools. Predictably, there was a considerable overlap, suggesting that (1) some teachers would prefer not to admit their school's problems in public, an understandable if dubious notion or (2) some teachers simply do not know that censorship of one kind or another has taken place in their schools, a far more serious potential problem. Of the 94 high schools responding, the following had at least one response indicating some form of censorship and at least one response indicating there had been no censorship known to the respondent. Readers should also be aware that the low number of such contradictions reported in the small schools is in part accounted for by the fact that many of the small schools were sent only one questionnaire.

Of the schools with enrollment less than 200: 0 schools reporting contradictions, N=5.

Of the schools with 201-500 enrollment: 2 schools reporting contradictions out of N=20.

Of the schools with 501-1000: 1 reported contradiction out of 21 schools reporting.
Of the schools with 1000-2000: 3 reported contradictions out of 13 schools reporting.
Of the schools with 2001+ enrollment, 25 out of 35 reported some contradictions.

The following items are summarized numerically, but likely more important than the numbers are the comments from various respondents cited thereafter. A quotation followed by a number within parentheses indicated only that so many teachers answered in a similar vein, obviously not that all the teachers used those precise words.

40. Assuming that someone might possibly object to your administrator about some teaching materials you use, how would you guess that he would handle the case?

"He'd follow the District procedure." (29)

"He'd consult the teacher and then call for a parent-teacher conference." (25)

"He'd get the facts and then support his teacher." (63)

"He'd contact the department chairman and then let him handle it." (17)

"He'd question the teacher. If the teacher could handle the situation and satisfy the objection, nothing further would be done." (20)

"He'd look at all sides and arrive at a just conclusion." (5)

"He'd probably ask about the content of the book." (3)

"He wants to be notified if we plan to use materials which we'll stand behind but can expect objections to." (3)

BUT NOTE THESE COMMENTS

"He doesn't believe we should use anything more extreme than SILAS MARNER." (4)

"I suspect he'd ask me why I hadn't sent a note home and asked for parental permission before I involved the student in a controversial issue. I'm expected to second-guess what a parent might object to." (3)

"He'd ask me to give a student another and different assignment without even checking to see if my assignment was a good one." (4)

"He hates teachers who make waves." (9)

"He would immediately ask that the book be removed. He won't stand up to anyone who makes waves."

"I'm reasonably sure he'd insist that the material be withdrawn." (22)

"The administrator would read the material and then call the teacher in for discussion as to why the material was chosen, how the material was being handled in class, etc. He would then request that the material be modified, changed, or removed from the course. If the teacher would not comply or compromise, his contract would not be renewed."

"He would notify the district office and explain the situation, he would then call me in for a nitty-gritty discussion, and he would then strongly suggest I teach something else."

"He would agree with the parents and then demand that I remove the offensive material."

"He would discuss it with me, listen, and 'regretfully' request that I cease and desist." (11)

"I think he would handle it himself and then come to me and let me know about the objection. Together we would decide to take it off for the remainder of the year."

"He would side where the greatest political power lay." (18)

"He'd probably side with the parent unless he felt I had a good reason. He is very community conscious." (10)

"The principal would put the responsibility on me, avoiding at any cost offending any complainer or disagreeing with the superintendent."

"I'm censored by the administration before I begin any teaching."
"The principal would go into utter panic."
"It would depend on which administrator and what mood that person was in." (19)
"The principal is mercurial. It would depend on what faculty member was being accused and what book was involved and what community bigwig was involved."
"My guess is that the administrator would bow to the wishes of the objector, be he only one person. The school board poses more of a threat, inasmuch as they are hostile to the faculty."

AND NOTE THESE AMBIGUOUS COMMENTS:
"He would get ahold of the teacher." (7)
"He'd immediately take action."
"I haven't any idea what he would do." (14)
"We have a new principal this year. I don't have any idea how he'd handle it." (11)
"He'd call the school board immediately." (3)
"He would call the members of the board! He doesn't do anything without asking the board. He has a difficult time making decisions."

41. Is your answer to the above item based on past experience, or educated guess?
DIRECT: past experience 34, educated guess 22, both 7
INDIRECT: past experience 16, educated guess 23, both 3
MAGAZINE: past experience 1, educated guess 7, both 0
AV: past experience 3, educated guess 4, both 2
ANTICIPATED: past experience 16, educated guess 25, both 1
no censorship: past experience 14, educated guess 45, both 2

42. In your opinion, does censorship (or the threat of censorship) represent a potentially serious problem in your school?
DIRECT: yes 21, no 40
INDIRECT: yes 11, no 32
MAGAZINE: yes 0, no 9
AV: yes 2, no 6
ANTICIPATED: yes 11, no 31
no censorship: yes 12, no 55

"Not a serious problem but always a potential one simply because this is a very conservative community." (14)
"Look who's on the School Board! Yes, the problem will always be with us as long as he has any power." (13)
"Yes, the district librarian (or administrator) acts as super-censor and super-moral authority for all of us." (13)
"Our librarians are unreal!!!! They refuse to have most books by black authors in the library because of the 'language.'"
"The John Birch Society is always a threat to freedom." (10)
"We always feel like we're walking on eggs if the book has anything controversial." (9)
"English teachers would like to see some of my materials censored." (8)
"Maybe we're lucky, but we have parents here who realize the truth is an ideal to be attained and books aren't always nice and pretty." (7)
"Not unless the Parents' Bill of Rights passes." (7)
"Censorship is a real threat to any teacher in this school." (7)
"The administration here is very highly conservative." (6)
"The elective program has and will cause censorship problems." (6)
"Safe books are dull books. Controversial books excite students." (5)
"Students desire realism in literature and non-print media, but it is almost impossible to find such material that does not include swearing, obscenities, sexual activities, etc. Most materials that are 'safe' are

about as exciting to most students as Pablum."

"My kids are reading many books--GO ASK ALICE, LISA BRIGHT AND DARK, etc., but I wouldn't dare have these on my shelves in the classroom yet the kids trade them back and forth. They've read and discussed them among themselves, I've read them, and yet the books I put on my shelves must be limited to titles like BRIGHTY OF THE GRAND CANYON, a good book but not relevant to my teenagers' needs."

"If it happens, my fellow teachers would be the last ones I'd expect to support me." (5)

"Since most teachers here have never used anything new or controversial, we have no problems."(5)

"You'd have to see our library and teaching materials to believe we exist. We're one of the biggest schools in the area, but the backwardness of the teaching staff and the administration here are unbelievable. Some day, the parents around here are going to get the kind of education they really want, God help us all!"

"It's serious enough to scare the hell out of the administration." (5)

"Problems are more likely to arise when parents hear of a censorship episode and learn we're using the same book." (3)

"Ideas are sacred and no expression of ideas should be censored." (3)

"Denial of expression is censorship. Beginning with the bottom of the barrel, if John Birch material can be allowed in the free marketplace of ideas, any other human expression is by definition above that tripe, and must be allowed in the marketplace, too."

"Teachers should listen when parents object to a book for their children, and only their children." (3)

"Parents are sometimes hyper-critical and expect us to teach the 'right moral' values, according to those parents' definition." (2)

"It does if we teachers fail to help students see that some of the words and some of the scenes are factors (and only factors) in considering the total message of the book, not as qualities to be emulated." (2)

43. In your opinion, does censorship (or the threat of censorship) represent a potentially serious problem in the community where you teach?

DIRECT: yes 31, no 27
INDIRECT: yes 17, no 22
MAGAZINE: yes 2, no 6
AV: yes 3, no 4
ANTICIPATED: yes 20, no 26
no censorship: yes 18, no 49

"Yes, we have many conservative and fundamentalist parents." (46)

"We're in the most conservative section of the city, loaded with ______ and _______, and most would love to compile lists of dirty books or dirty words. They're potentially John Birchers."

"A vocal minority distrust teachers as 'liberal creepies.'"

"Many John Birch Society members interested in actively censoring anything they don't like, and there's lots they don't like." (21)

"Censorship is always potentially serious. We have been directed by the administration to get permission from parents before we involve students in anything anyone might consider controversial." (13)

"It's a real problem in most rural areas where students know almost nothing about the outside world." (9)

"Only if the Parents'Bill of Rights passes." (8)

"There are some really fanatic, super-right groups around here." (6)

"Some people are going to believe teachers are trying to subvert or corrupt young people no matter what we do or say." (6)

"Recently, I talked with one man who led the attack in Yuma. He remains a convinced censor, believing the schools a corrupting influence; he thinks teachers primarily urge 'dirty books.' There are many of his ilk in the state."

"No, however anticipating what the community will accept certainly affects the selection of teaching materials." (4)

"No, not with anything anyone around here is allowed to use." (3)

"Parents here are too apathetic to think about censorship." (3)

"I often think that the lack of censorship is due to apathy and ignorance about what is happening in the schools. If the 'right' people decided to be upset, I'm sure it would be no time at all before an irrational rationale for bookburning would be drawn up."

44. In your opinion, does censorship (or the threat of censorship) represent a potentially serious problem in our state?

DIRECT:	yes 45,	no 9
INDIRECT:	yes 25,	no 10
MAGAZINE:	yes 7,	no 0
AV:	yes 5,	no 1
ANTICIPATED:	yes 36,	no 9
no censorship:	yes 49,	no 28

"Yes, in view of Shofstall, Jenkins, Harris, and the rest of the State Board and a large segment of the population, we'd better be prepared for censorship." (57)

"The fact that a group of ignorant people can decide what a teacher will teach and how he will teach it appalls me."

"Given our current State Board of Education, anyone who thinks censorship isn't a threat hasn't been listening."

"What is the State Board really up to?"

"I think it's coming. The way the State Board's been hassling the social studies people indicates they enjoy that kind of thing."

"If the direction of the State Board can be discerned, there is censorship in our future. The state directives of late hold the promise of state control over basic classroom activities."

"Yes, the John Birchers are ever at work in Phoenix and the rest of Arizona." (17)

"Any state where the Governor would create a 'John Birch Day' frightens me."

"Censorship is always a potential problem in Arizona for many reasons." (15)

"As long as we have our current state legislature." (15)

"Our legislature seems to be impetuous, to say the least, in its attitudes and actions toward education."

"Jack Williams is our Governor. Need I say more?" (9)

"The recent Supreme Court decisions frighten me." (9)

"The recent Nixon Supreme Court decisions opened a can of worms. In effect, each community (the latter word not defined) can establish grounds for censorship that may reflect the hang-ups of a vociferous, well-organized minority or may establish a tyranny of the majority whose own fears and hang-ups deprive the minority of their rights to a free press and the uninhibited expression of the arts. An open, democratic society cannot tolerate the imposition of any censorship for its adult population (18 years or older). It is no accident that the First Amendment to the Constitution dealt with no establishment of religion, freedom of exercise of religion, prohibition of the abridgement of freedom of speech, press, and the right of peaceable assembly. If all ideas as expressed in literature and non-print media do not have free access to the marketplace of ideas where they can compete for the attention of the public--to be accepted, rejected, or simply ignored--then a free society is impossible. Only an informed citizenry can choose the government it deserves. If the unexamined life isn't worth living, a society that restricts its members from examining life is fit only for slaves."

"Not unless that state passes the Parents' Bill of Rights." (7)

"The furor over the Parents' Bill of Rights made clear that censorship was, is, and will be a problem in Arizona." (6)

"The Parents' Bill of Rights was an uncomfortable reminder that Big Brother is alive and well in Arizona."

"Yes, the state is getting even more conservative." (6)

"Wherever and whenever pressure groups take control over the schools, there will be censorship of one kind or another." (5)

"Yes, textbook censorship is quite likely in the state." (4)

"It's easy to see that censorship could become quite serious. Anyone who reads the PHOENIX GAZETTE or the ARIZONA REPUBLIC (especially their editorials on education or teachers) knows that those two papers would gladly support state censorship or state thought control." (3)

45. What additional comments on censorship would you care to make?

"Some sort of policy for handling censorship is essential." (15)

"Having gone through the horror of a hearing before our Board of Education, I realize how important it is to be protected. I can't understand why any superintendent would not want such a protection passed immediately if the district did not already have one. Our administration dilly-dallied for seven years before we finally went over his head and presented our proposal to the Board."

"Why are teachers so afraid to defend their books?" (10)

"It troubles me that teachers are so fearful and lacking in confidence that carefully selected books can or will be defended if they should come under attack."

"I feel very strongly that we cannot back down or remove books as long as students are offered choices and books are selected to fit the maturity level of students."

"The most serious problem seems to me to be the teachers' timidity and acquiescence. There really is considerable sentiment for free access to materials, but it only comes into play when teachers force censors to do their own dirty work and create a public issue."

"Teachers need to exercise good judgment and then be trusted." (10)

"The teacher should ask himself, 'Does the selection merit the time we'll spend in class?' 'Does the material have instrinsic merit?' 'Will it elicit the desired responses dependent on the group?'"

"The teacher should have judicious and firm opinions ready to support the selections. Teachers should be astute in their presentations of arguments against censorship."

"The teacher should provide alternative assignments."

"I feel strongly that most censorship problems can be avoided by judicious selection and intelligent use of materials."

"Teachers should include students in the selection process." (10)

"The students, themselves, are our biggest allies in the fight against censorship, since more and more they demand to know, to understand, to learn, to encounter for themselves."

"Where questionable books are to be used, I advocate giving students choice of more than one title. That's your first 'out' if the parent objects. The child is not forced to read that particular book. He was free to choose and is free to choose again."

"At the risk of sounding optimistic, I find the censorship situation less emotionally threatening to me as a teacher. I have found ways to work around it--by placing the heavy role of decision making where it belongs, on the student. If he makes a faulty choice, according to mom and dad, it is then a reflection of or rebellion against his own value system and not mine."

"Teachers are letting parents tell them how and what to teach." (9)

"Education is currently being 'ripped-off' by the public. By that I mean teachers have sold out to the parents. We are letting parents tell us what we should teach rather than using our own expertise to make curriculum decisions. Is it a wonder that teaching pay is so poor when parents are led to believe that they know more about what a child needs than a trained teacher?"

"There's a climate of fear here." (7)

"Out of fear, I refuse to use materials that might cost me my job. I can justify that in fine sounding language, and I have, but what it comes down to is that I'd like to keep my job and if I taught the way I want to (and I know I should) I think I'd be fired."

"There's a need for some censorship." (5)

"Some of the books published today are trash. These books are falling into the hands of our young people who are not mature enough to handle the topics. I feel there should be censorship when it comes to what our young people read. If a student wishes to read books on certain undesirable topics, let's not just hand them to him on a silver platter with the idea that 'well if we don't let him read it in the school he'll go elsewhere.' Fine, let's make it tough on him. In today's world we try to make things too easy for our children." (junior high teacher)

"Censorship by its very nature requires serious thought. To abolish censorship makes no sense in a world of people not thoroughly educated or prepared enough to handle 'any' subject, whether it be of a sexual, social, or political nature. Likewise, to censor for all persons seems just as ridiculous, for not all persons lack the good judgment, experience, and maturity required for understanding various concepts. Censorship is necessary in many situations to shield (if that's the word) the unprepared from that which they cannot intellectually or emotionally handle at a given time. It is a sad fact of life that although there are many persons who need little or no direction in life, there are a great many who need some direction in their lives and someone must provide it. Good judgment must be the key, but who is to judge?" (high school teacher)

"Censorship will always be with English teachers." (4)

"The freedom of our present society has reduced the climate for censorship." (4)

"I think things are better than they've been. The publishing freedom, the new freedom of TV, all have made the books selected by teachers seem fairly tame. After all, how shocking can THE CATCHER IN THE RYE be when the corner super X openly displays and sells underground Victorian porno classics?"

"Censorship is a waste of time for everyone. Parents need to recognize that." (3)

"If parents really wanted their kids to read, they'd make up more lists of 'controversial' or 'dirty' books and make sure all young people got a copy. Then kids would really have a reason to read."

"I'll never understand the drive of censors to control the reading and thinking of other people." (3)

"We need to educate parents as well as young people about the 'questionable' elements in much modern literature." (3)

"Some complaints are valid and all need to be respected." (3)
"English teachers need to prepare rationales for all books taught." (3)
"Students should never be asked to read any book that might offend them." (3)
"Some teachers do seem to court censorship problems." (2)

"I have observed that ever and anon certain teachers seem to invite, even revel, in a censorship wrangle. It keeps their indignation fresh!"

"That Drake, North Dakota, incident may have done English teachers some good." (2)

"I think the Drake, N.D., incident may have been good for English teachers. It has been presented by the media in such a way that the whole nation, virtually, has taken a stand against censorship. At least, this is evident with the students and the adults I have talked to."

"A censorship episode can solidify a faculty and awaken young people." (2)

"Our censorship issue seemed to have some beneficial results. The school, the faculty, the administration, and the students developed a solidarity over the issue. The students were angry because they felt that outsiders were interfering with their education."

"Teachers can't spend all their time worrying about censorship or potential censorship." (2)

"Parental pressure groups make education unbearable and phony." (2)

"Parents who censor on the basis of isolated words taken out of context are denying their children the right to enjoy valuable literature and are forcing teachers to give their children 'approved' material that neither interests students nor involves them. Parents who censor on the basis of controversial ideas or values are often forcing teachers to be phony in their presentations. Phoniness today helps make education unbearable for students and teachers."

"There's a fine line between English teacher censorship and English teacher selection, but the distinction does exist." (2)

"The English teacher's job is to select, carefully in view of the students involved, but to select does not mean that she censors. Selection lets me choose; censorship means I cannot choose certain books. There's a difference. I am a selector of books (with my students' help). I am not a censor of any books."

"The English teacher should be a censor." (2)

"Censorship is the responsibility of the teacher. If in the public schools you find a teacher who is stressing literature of weak value, then censorship is a must! A good teacher should be intelligent enough to select material that is suitable for the age level of his classes."

"The English teacher must be against censorship!!!" (2)

"I am categorically against censorship. I believe that by virtue of my education, training, and experience, I am in a better position to judge the value of literature than any self-appointed guardian of public morality."

"There's potentially more problems with censorship in teaching creative writing or mass media than any other fields English teachers are likely to handle." (2)

BOOKS OBJECTED TO, EITHER DIRECT OR INDIRECT CENSORSHIP:

Title and Author	No. of Objections and Objectors	Objections	To Whom Was Objection Made	How Objection Was Made	Use Made of Book	Disposition of Case
THE ADVENTURES OF HUCKLEBERRY FINN (Twain)	1 parents	"The use of the word 'nigger.'"	teacher	personal visit	required	book temporarily removed
ALAS, BABYLON (Frank)	1 parents	"Book ridicules air force, indicating it was not careful enough of atomic bombs. Also that the book indicated atomic bombs were bad weapons, rather than useful tactical weapons."	principal	phone	optional	retained
ALL THE KING'S MEN (Warren)	2 parents	"Filth," and "Not fit reading for young people."	teachers	phone	required	? and "student assigned an alternate book."
AMERICA AND THE AMERICANS (Steinbeck)	1 parents	"Vulgar language."	principal	phone	?	retained
AMERICAN AIRPORT	1 parents	"Immoral ideals put before teens."	administrator	personal visit	outside reading	?
ANIMAL FARM (Orwell)	1 parents	"Un-American" and "because it taught the overthrow of the government."	school board member	personal visit	?	retained

ARE YOU THERE, GOD, IT'S ME, MARGARET (Blume)	1	parent	"There's better literature for children."	principal	phone	?	retained
THE AUTOBIOGRAPHY OF MALCOLM X	1	teacher	"Subversive."	administrator	?	?	teacher reprimanded
A BELL FOR ADANO (Hersey)	1	?	"Degrading picture of soldiers."	teacher	?	?	retained
BELLY-BUTTON DEFENSE (Maurice John)	1	?	"Provocative sounding title."	librarian	memo	used by basketball coach	retained
"The Black Cat" (Poe)	1	parent	"Its violence affected my child."	teacher	letter	?	?
BLACK LIKE ME (Griffin)	4	3 parents 1 teacher	"Overdoes the black thing" and 3 ?	1 teacher 1 principal 2 ?	1 phone 1 visit 2 ?	4 optional	1 removed 3 retained
BLESS THE BEASTS AND CHILDREN (Swarthout)	2	parents	"Filthy and obscene" and "Objectionable language."	1 teacher 1 ?	2 ?	1 optional 1 required	1 removed 1 retained
BLUESCHILD'S BABY (Cain)	1	parent	"Objection came through a misunderstanding. The girl told her parent that the teacher had insisted she read the book. That was not true."	teacher	personal visit	library use	book placed on restricted shelf
BODY LANGUAGE (Fast)	1	mother	"The mother didn't comprehend why it was being used."	principal	phone	used only for excerpts	retained

BONNIE JO, GO HOME (Eyerly)	2	1 librarian 1 parent	"Abortion is an extremely controversial subject" and "Abortion."	principal librarian	phone. written review	both library reading	1 rejected before purchase 1 placed on closed shelf
THE BRAVE COWBOY (Abbey)	1	parent	"Lewd and unrealistic."	?	?	?	?
BRAVE NEW WORLD (Huxley)	12	10 parents 1 teacher 1 ?	"Too sophisticated and mature" and "Inappropriate" and "Vulgar" and "Objectionable in almost every way" and "Giggling material which jeers at everything holy" and "Drugs and abortions" and "Dirty and unfit for students or anyone else to read" and "My daughter should not be exposed to such horrors" and "Test tube babies" and "Dirty" and 2 ?	5 teacher 1 chairman 1 principal 1 superintendent 4 ?	2 phone 3 visit 7 ?	3 required 1 library 8 ?	3 retained 6 removed 1 temporarily removed 1 book now optional 1 ?
THE BREAKFAST OF CHAMPIONS (Vonnegut)	1	teacher	"Students here simply aren't capable of reading this book."	librarian	visit	library	removed
CANTERBURY TALES (Chaucer)	3	2 parents 1 ?	"Distasteful language and incidents" and "Parents objected to my mentioning that the Pardoner and the Summoner were probably homosexual."	2 teacher 1 ?	2 visit 1 ?	required	1 retained, 1 ?, and 1 "student allowed to 'stop her ears' or in some way avoid the pollution."
CATCH-22 (Heller)	1	student	"Sex and profanity."	teacher	visit	required	student allowed to substitute another book.

CATCHER IN THE RYE (Salinger)	22	15 parents 3 students 4 ?	"No value in this filthy and crude book" and "Obscene" and "Bad words" and "Immoral" and "Use of the word 'fuck'" and "Use of improper language, especially the term 'prostitute'" and "Situations and language" and "Vulgar language" and "Language and sex" and "Certain words" and "Uses bad language" and 7 ?	7 teacher 8 principal 1 librarian 6 ?	5 visit 8 phone 2 letter 7 ?	8 optional 5 required 8 ? 1 book being read aloud by teacher	3 retained 6 removed 4 students read alternate books 3 book put on closed shelf 4 ? 1 "teacher finished out the year and then resigned" 1 "students whose parents objected were given other books and sent to the library to read while the rest of the class read and discussed CATCHER"
THE CAY (Taylor)	1	parents	"Integration"	?	?	optional	removed
CHARIOTS OF THE GODS? (von Daniken)	2	1 student 1 ?	"Challenges sacred religious ideas and the existence of a God."	1 principal 1 ?	1 phone 1 ?	1 required 1 ?	1 retained 1 ?
CHICANO (Vasquez)	1	teacher	"Language, incidents of prostitution, drugs, etc."	dept. chm.	phone	optional	still used as optional reading
"Essay on Civil Disobedience" (Thoreau)	1	parents	"High school students cannot handle these ideas yet."	teacher	visit	required	"I chose other selections of Thoreau."
THE CRUCIBLE (Miller)	2	1 parent 1 student	"The word 'whore'" and ?	1 principal 1 ?	1 phone 1 ?	1 required 1 ?	1 retained 1 teacher substituted another book
CURRENTS (textbook)	1	school board member	?	dept. chm.	?	required	retained

DAVE'S SONG (McKay)	1	student	"Foul language"	?	?	?	?
THE DAYS WE CELEBRATE (Schauffler)	1	teacher	"Out of date, uses offensive dialogue, and ridicules a race."	librarian	visit	optional	retained
A DEATH IN THE FAMILY (Agee)	1	parents	"Morbid subject matter."	teacher	?	?	retained
THE DEATH OF A SALESMAN (Miller)	1	parents	"Filth because of the language and the scene with the prostitute."	teacher	visit	?	student selected another book
DIARY OF A YOUNG GIRL (Frank)	2	1 parent 1 student	"When the father saw it was about a Jew, he threw it out in the yard" and "Students objected to the teacher that Anne was a lesbian."	1 teacher 1 ?	1 visit 1 ?	1 required 1 ?	2 retained
DOWN THESE MEAN STREETS (Thomas)	1	parents	"Language and homosexual acts."	principal	phone	required	removed
THE DRUG SCENE (Louria)	1	parents	"Four letter words."	principal	visit	library reading	placed on reserved shelf
DURANGO STREET (Bonham)	1	parents	"Not good literature."	teacher	phone	required	retained
EAST OF EDEN (Steinbeck)	1	?	"They emphasized the seamy side of life."	dept. chm.	visit	optional	retained
THE EXORCIST (Blatty)	2	2 parents	"Depressing" and "This would influence my child."	2 teacher	1 visit 1 ?	1 optional 1 ?	1 retained 1 removed
A FAREWELL TO ARMS (Hemingway)	2	2 parents	"Irreligious, not something to help my son be a Christian."	1 teacher, 1 ?	2 ?	2 ?	1 retained 1 ?

FIG TREE JOHN (Corle)	1 ?	"Sex and language."	?	?	?	?
FIVE SMOOTH STONES (Fairbairn)	2 parents	"Dirty" and "Too much emphasis on blacks today."	2 teacher	2 visit	2 optional	1 retained 1 removed
FLOWERS FOR ALGERNON (Keyes)	4 3 parents 1 ?	"One passage described a boy trying to get a girl to go to bed with him" and "Language and sex" and "Sex" and ?	1 teacher 1 principal 2 ?	1 visit 3 ?	4 ?	2 retained 1 ? 1 substitute book found
FOUL (Hawkins)	1 parents	"Filthy langugage."	teacher	?	?	removed
GO ASK ALICE (anonymous)	14 8 parents 3 librarians 1 student 2 ?	"Filthy" and "Sexual and obscene" and "Strong language" and "Sex" and "Perverted" and 8 ?	3 teacher 2 librarian 4 principal 1 dept. chm. 4 ?	2 visit 4 phone 7 ? 1 talk at open house	4 optional 1 required 1 library 8 ?	6 retained 2 removed 1 put on closed shelf 2 ? 1 "mother refused to return book, but student did pay for the book later" 1 book now is in faculty room to circulate only with a note of permission from home 1 student read another book
THE GODFATHER (Puzo)	4 2 teachers 2 ?	"A teacher pointed out students were reading it for the vulgar language, not for the message" and "Shocking" and 2 ?	1 teacher 3 ?	4 ?	4 ?	1 retained 3 ?
THE GOOD EARTH (Buck)	2 2 parents	"Filthy" and ?	2 ?	2 ?	2 ?	1 "student allowed to read 1984 instead" 1 removed "principal refused to back the book. He refused even to read it!!!"

GO TELL IT ON THE MOUNTAIN (Baldwin)	2	1 teacher 1 parent	"Obscene language" and "Sexy trash."	2 teacher	2 visit	2 optional	2 students read another book
THE GRADUATE (Webb)	1	parents	"Explicit sex."	principal	phone	optional	temporarily removed
THE GRAPES OF WRATH (Steinbeck)	7	4 parents 3 ?	"Filthy language" and "Too depressing" and "Blasphemous language" and "Out of date" and "Objectionable picture of farmers" and "Utter filth" and 1 ?	4 teacher 3 ?	2 visit 1 phone 1 letter 3 ?	2 optional 2 required 3 ?	2 retained 1 removed 3 ? 1 student read another book
HARD RAINS (Disch & Schwartz, eds.)	1	?	?	?	mentioned at a public meeting	"excerpts were used in class, never the whole book:	retained
HIS EYE IS ON THE SPARROW (Waters)	1	parents	"Too gutsy for this age girl."	teacher	phone	optional	student read another book
THE HOLT IMPACT SERIES (texts)	2	parents	"Sometimes disrespectful of our country's heroes" and "Some stories too violent."	1 principal 1 ?	1 visit 1 ?	1 required 1 ?	2 retained
I'LL GET THERE. IT BETTER BE WORTH THE TRIP (Donovan)	2	1 librarian 1 parents	"Depressing" and ?	1 teacher 1 ?	1 visit 1 ?	1 optional 1 ?	1 removed 1 ?
I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN (Hentoff)	1	librarian	?	principal	phone	optional	removed
INTERN (Dr. X)	1	?	"Seamy side of life."	dept. chm.	visit	optional	retained

INVISIBLE MAN (Ellison)	1	parents	"Pro-Negro."	?	?	?	retained
IT COULD HAPPEN TO ANYONE (Craig)	1	?	?	?	?	?	?
JESUS CHRIST, SUPERSTAR (Rice)	2	2 parents	"Sacrilegious" and "Anti-religious."	1 teacher 1 principal	1 phone 1 ?	2 ?	1 retained 1 "teacher told to stop teaching any controversial material"
THE JUNKIE PRIEST (Harris)	1	teacher	?	?	?	?	retained
THE LAST PLACE GOD MADE (Higgins)	1	teachers and librarians	"Foul language plus brothels accepted as a way of life."	librarian	written review	library	rejected before purchase
THE LAST SUMMER (Hunter)	1	parents	"I don't want my child reading filth like this."	teacher	?	?	retained
THE LEARNING TREE (Parks)	9	8 parents 1 librarian	"Racial references" and "Mother worried about the periscope incident. I presume her daughter didn't know about the penis, didn't want her to know, and figured it would go away if ignored" and "Sexual acts" and "Language and violence" and "Pure trash" and "Foul language" and "A book about Negroes" and 2 ?	5 teacher 1 dept. chm. 1 principal 2 ?	3 phone 2 visit 1 on radio 3 ?	3 optional 3 required 3 ?	3 retained 2 removed 1 temporarily removed 2 students read another book 1 ?
LISA, BRIGHT AND DARK (Neufeld)	1	parents	"Objectionable for young people to read."	?	?	optional	retained

LITERATURE I (Oregon Curriculum Materials)	1	parents	"Too much violence seen as a good thing."	dept. chm.	phone	required	retained
LOLITA (Nabokov)	1	students	"Sex."	teacher	visit	optional	removed
LORD OF THE FLIES (Golding)	3	3 parents	"Violence" and "So depressing" and "The cannibal scene."	1 teacher 1 principal 1 ?	2 phone 1 ?	2 required 1 ?	2 ? 1 "daughter excused from discussing book"
"The Lottery" (Jackson)	1	parents	"Too violent"	teacher	?	?	retained
LOVE STORY (Segal)	2	2 students	"Students objected to the language" and "The four letter words."	2 teacher	2 visit	1 optional 1 required	1 removed 1 student read another book
MANCHILD IN THE PROMISED LAND (Brown)	8	6 parents 2 ?	"Obscene pornography" and "Sexual scenes" and "I object to the whole book" and "You teach black literature but not white literature" and "Students are too immature to learn about the sordid things in life" and "Vulgar talk" 2 ?	1 librarian 1 supt. 1 district supt. 3 principal 2 ?	4 phone 1 visit 3 ?	3 optional 1 required 4 ?	2 retained 2 removed 2 on closed shelf 1 student given another book 1 ?
MAN SERIES (texts)	1	parents	"Not culturally uplifting."	school board	at board meeting	required	to be dropped after life of present books
THE MAN WHO KILLED THE DEER (Waters)	1	parents	"Too mature for 12th grade students to read."	teacher	visit	?	retained
MARAT/SADE (Weiss)	1	?	?	?	?	?	?

THE ME NOBODY KNOWS (Joseph)	2	2 parents	"Crude and filthy" and "Entirely too blunt and graphic, and too suggestive."	1 teacher 1 principal	1 phone 1 visit	1 library 1 ?	1 removed 1 retained
A MIXED BAG (text)	2	1 teacher 1 parents	"Obscene materials" and ?	1 principal 1 ?	1 letter 1 visit	2 ?	1 removed 1 ?
"A Modest Proposal" (Swift)	1	parents	"Gory and in bad taste."	teacher	phone	?	retained
MR. AND MRS. BO JO JONES (Head)	7	6 parents 1 teacher	"Pregnancy is no topic for classroom discussion" and "Unfit for my daughter to read" and "Immorality" and "Sex!" and "The father of one girl brought the book to school, tore it up, and asked why his daughter was being forced to read such trash" and "Teenage motherhood" and "Too awful to talk about" and ?	3 teacher 3 principal 1 school board member	2 phone 3 visit 2 ?	6 optional 1 ?	3 retained 3 removed 1 on closed shelf
MY DARLING, MY HAMBURGER (Zindel)	5	2 parents 1 teacher 1 county attorney 1 ?	"It was not well written. It was obscene" and "The abortion question" and "The father said it had nothing socially redeeming and he ripped the book in half" and "Extremely controversial" and ?	2 principal 1 librarian 2 ?	1 phone 1 visit 1 written review 2 ?	3 optional 2 ?	1 retained 1 removed 1 on closed shelf 2 ?
THE NAKED APE (Morris)	1	?	?	?	?	?	?
NIGGER (Gregory)	4	4 parents	"Rotten, vulgar language" and "Sex and violence" and "Use of the horrible word, 'fuck'" and ?	1 principal 2 teacher 1 on radio	2 phone 1 visit 1 on radio	3 optional 1 ?	3 retained 1 student read another book

1984 (Orwell)	5	5 parents	"Filthy and obscene" and "Sex" and "Subject matter totally inappropriate for high school seniors" and 2 ?	3 teacher 2 ?	1 phone 4 ?	1 optional 1 required 3 ?	2 removed 1 ? 1 class set destroyed 1 "student allowed to read BRAVE NEW WORLD instead"
NO WHY (One-act play)	1	parents	"Ridiculed parents and showed them as lacking understanding."	principal	phone	optional	"parents withdrew their children from school. They wanted a school with no questionable or 'dirty' books, no Mexican-Americans and no atheists." Play was retained.
OF MICE AND MEN (Steinbeck)	9	8 parents 1 principal	"The reference to the whorehouse in town" and "Blasphemous language" and "Irreligious" and ?	5 teacher 1 principal 1 counselor 2 ?	6 visit 2 phone 1 gossip	2 optional 3 required 4 ?	6 retained 1 removed 2 student read another book
ON BEING BLACK (Davis & Walden, eds.)	1	parents	"Prejudiced against white people."	principal	phone	required	?
ONE FLEW OVER THE CUCKOO'S NEST (Kesey)	1	teacher and administration	"Crude. Makes fun of sick people."	teacher	visit	?	removed
THE OUTNUMBERED (Brooks)	1	parents	?	principal	?	required	book no longer allowed to be used
THE OUTSIDERS (Hinton)	4	2 parents 2 principal	"Filthy" and "Encourages disrespect for the law" and "Poor models for students" and "Depicted teenagers smoking."	3 teacher 1 principal	1 visit 1 phone 2 ?	2 optional 2 ?	1 retained 2 removed 1 ?
THE OX BOW INCIDENT (Clarke)	2	2 parents	"Violence" and "Nothing but a crude cowboy story."	2 teacher	2 ?	2 ?	1 retained 1 removed

THE PAINTED BIRD (Kosinsky)	1	teacher	"Students are too immature to handle this kind of material."	librarian	visit	library	removed
THE PETER PAN BAG (Kingman)	2	1 parents 1 librarian	"Immoral conduct" and "Would teach young people not to respect their elders and the law."	1 teacher 1 librarian	1 phone 1 written review	2 optional	2 removed
THE PIGMAN (Zindel)	8	6 parents 1 teacher 1 principal	"Repulsive book" and "Filthy and depressing" and "John and Lorraine get on that bed together" and "Sex and language is bound to encourage crime and disrespect for the law" and "Trash" and "Permissive horror story" and "Situations and everything else about the book" and "Shows no respect for our older fellow man."	5 teacher 2 principal 1 ?	4 visit 1 phone 1 letter 2 ?	3 optional 3 required 2 ?	3 retained 3 removed 1 student given another book 1 ?
Poe's SHORT STORIES	1	?	"Morbid."	?	?	?	retained
POETRY OF RELEVANCE (text)	1	teacher	"We razored out 'i sing of olaf' because of previous problems with the school board. (I'm an orthodox coward.)"	?	?	?	poem removed from entire classroom set
THE POPULATION BOMB (Ehrlich)	2	2 parents	"Explicit sex" and "Offensive to some beliefs."	2 principals	1 phone 1 ?	1 required 1 ?	2 retained
QUESTIONS BOYS ASK (Armstrong)	1	administration	"Sex education."	librarian	visit	optional	removed
QUESTIONS GIRLS ASK (Vetter)	1	administration	"Sex education."	librarian	visit	optional	removed

RED SKY AT MORNING (Bradford)	3	3 parents	"Objected to slang Spanish used by main characters" and "I want my children to read great novels by authors like Poe" and "Nude model in the artist's studio."	2 teacher 1 principal	2 visit 1 letter	3 required	2 retained 1 student read another book
"The Rocking Horse Winner" (Lawrence)	1	student	"Sexual problems and frustrations."	principal	phone	required	retained
ROMEO AND JULIET (Shakespeare)	3	2 parents 1 principal	"Language" and "Dirty situations" and "I don't care even if it is by Shakespeare."	1 teacher 1 principal 1 ?	1 visit 1 phone 1 ?	2 required 1 ?	2 retained 1 removed
ROSEMARY'S BABY (Levin)	1	parents	"Trash and against God."	principal	phone	required	teacher forbidden to use book
A SEPARATE PEACE (Knowles)	2	2 parents	?	?	?	?	2 retained
SEX BEFORE TWENTY (Southard)	1	asst. supt.	"The title was questioned; after reading the book reviews, there was no more hassle."	principal	phone	library	retained
SLAUGHTERHOUSE-FIVE (Vonnegut)	12	7 parents 5 ?	"The content" and "Filthy language, vulgar, crude, gutter language" and "Anti-conservative" and "Crude sex" and "Sensationalism for its own sake" and "I never knew language this terrible existed" and ?	6 principal 2 teacher 4 ?	7 phone 2 visit 3 ?	5 optional 1 required 6 ?	1 retained 6 removed 1 letter written to director of Campus Book Club 2 student selected another book 2 ?
"The Split Cherry Tree" (Stuart)	1	student	"Sexual problems."	principal	phone	required	retained

SOUL ON ICE (Cleaver)	7	2 parents 2 teacher 1 principal 2 ?	"References to white women and the language" and "Pro-black" and "Objectionable in every way I can think of" and "Subversive filth" and ?	3 teacher 2 principal 2 ?	4 visit 1 phone 1 letter 1 ?	2 optional 5 ?	2 retained 3 removed 2 ?
STEPS IN COMPOSITION (Prentice-Hall text)	1	parents	"A picture, 'Dance of Death in the Year '17,' was reprinted from the Museum of Modern Art."	principal	phone	required	retained
STICKS AND STONES (Hall)	2	1 parents 1 teacher	"The horror of homosexuality" and "Trashy people and a trashy book."	1 teacher 1 ?	2 ?	2 ?	1 retained 1 ?
A STONE FOR DANNY FISHER (Robbins)	1	parents	"Should not be read by students."	teacher	?	?	retained
THE SUMMER OF '42 (Raucher)	3	2 parents 1 teacher	"Too mature" and "Harmful to Christian youth" and ?	2 teacher 1 ?	1 visit 2 ?	3 ?	2 retained 1 ?
TAKE MY LIFE (Grahame)	1	parents	"Not suitable."	teacher	letter	optional	retained
THEN AGAIN, MAYBE I WON'T (Blume)	1	parents	"Children should be exposed to better literature."	principal	phone	?	retained
TOGETHER (Whittemore)	1	school board member	?	dept. chm.	?	required	retained
TO KILL A MOCKINGBIRD (Lee)	8	3 parents 2 students 2 librarian 1 ?	"Too favorable a picture of Negroes" and "Language very mature for high school students" and "Use of the word 'rape'" and "Inaccurate portrayal of white people" and ?	4 teacher 4 principal	4 visit 3 phone 1 ?	4 required 3 optional 1 ?	4 retained 1 removed 3 student read another book

TRACKDOWN (text)	1	citizens' committee	"Too much emphasis on minority race. Will turn our children into criminals."	principal	phone	optional	teacher forbidden to use book
TUNED OUT (Wojciechowská)	1	?	"Dirty."	?	?	?	removed
23rd STREET CRUSADERS (Carson)	1	parents	"Students should be reading better books than this."	?	?	?	retained
TWINK, orig, pub. as TOUCHING (Neufeld)	3	3 parents	"Why did such a disease have to happen to this person?" and "One passage says 'damn God'" and "I resent the attitude of the sister."	1 supt. 2 teacher	2 phone 1 ?	1 required 1 optional 1 ?	2 retained 1 ?
"Two Bottles of Relish" (Lord Dunsany)	1	parents	"Cannibalism."	principal	phone (anonymously)	story read aloud in class	retained
UNDERDOGS (Azuela)	1	parents	"Too left-wing."	principal	phone	required	retained
VIVA CHICANO (Bonham)	1	parents	"Wanted their child to read the classics."	teacher	phone	required	retained
WHAT BOYS WANT TO KNOW ABOUT GIRLS (Miller)	1	administration	"Sex education."	librarian	visit	optional	removed
WHEN THE LEGENDS DIE (Borland)	4	2 parents 1 principal 1 ?	"Poor material for students" and "Language" and "The boy was approached by a whore" and ?	3 teacher 1 principal	2 phone 1 visit 1 ?	2 optional 1 required 1 ?	1 retained 1 removed 2 student given another book
WHITEWATER (Horgan)	2	2 parents	"Sex" and "Trash."	1 teacher 1 principal	2 phone	1 optional 1 ?	1 student read another book 1 book on closed shelf

A WILD THING (Renvoize)	2	1 parents 1 teacher	"Immoral conduct" and "Too graphic for young people."	1 librarian 1 principal	1 phone 1 written review	2 optional	2 removed
WORD ORIGINS AND THEIR ROMANTIC STORIES (Funk)	1	?	"Because it called Mary Magdalene a prostitute."	dept. chm.	visit	optional	retained

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MAGAZINES OBJECTED TO, EITHER DIRECT OR INDIRECT CENSORSHIP

ATLANTIC	1	parents and school board member	"Liberal-radical."	teacher	visit	research	retained
GLAMOUR MAGAZINE	1	administration	"He came across a picture of a model in a bikini standing close to a male model. The male model had his arm around the girl."	?	visit	?	"Upon discovering that no one (and he asked several for opinions) found the picture objectionable except himself, he allowed the library to continue the magazine."
HARPERS	1	parents and school board member	"Liberal-radical."	teacher	visit	research	retained
LIFE	2	1 parents 1 admin.	"Liberal" and "Nudity."	1 teacher 1 librarian	2 visit	1 research 1 library	1 retained 1 individual issue removed
LITERARY CAVALCADE	1	parents	"Student should be reading good literature."	?	?	?	retained
LOOK	1	parents	"Too liberal."	teacher	visit	research	retained

MAD MAGAZINE	4	1 parents 1 supt. 1 principal 1 supt.'s secretary	"I hate that magazine" and "Anti-American, anti-home, anti-religious, anti-everything" and "Immoral and unpatriotic" and ?	2 teacher 1 principal 1 ?	2 phone 1 ? 1 library budget not approved	3 ? 1 for use in a reading class	3 removed 1 we weren't allowed to subscribe
MODERN PHOTOGRAPHY	1	admin.	"Nudity."	librarian	visit	optional	individual issue removed
NATIONAL LAMPOON	1	parents	"Raw material and the satires were a bit heavy."	principal	letter	optional	removed
NEWSWEEK	3	2 parents 1 ?	"Objectionable pictorial reviews" and "Liberal" and "Too much nudity."	2 teacher 1 admin.	1 visit 2 ?	1 optional 1 research 1 ?	1 retained 1 removed 1 ?
READ MAGAZINE	3	3 parents	"Because Xerox publishes it and Xerox has one or two members of the Board of Directors who are of the 'communist leaning'" and "Shows races living and working together" and "Socialism."	3 ?	1 visit 1 letter 1 ?	3 ?	2 retained 1 removed
ROLLING STONES	2	1 supt. 1 parents	"Propaganda for the far left" and ?	2 librarian	2 ?	2 ?	1 removed 1 ?
SATURDAY REVIEW	1	teacher	"Article on pornography so raunchy I objected to reading it myself."	dept.chm.	visit	class use	we tore the offending article out of the 19 classroom copies.
SCOPE (Scholastic)	5	5 parents	"Socialist garbage" and "Trivial subject matter" and "Not literary enough-- stresses youth and minority rights" and "The interracial aspects of the magazine" and "Makes blacks look good" and ?	2 teacher 2 school board 1 principal	2 visit 2 phone 1 at school board meeting	2 required 3 library	3 retained 2 removed

TIME	7	2 parents 1 librarian 3 admin. 1 ?	"Had review of THE LAST TANGO" and "I object to my son's being exposed to the biased journalism in this periodical" and "Very liberal" and "Communist" and "Nude drawings by Picasso, a known Communist" and "Objectionable pictorial matter."	2 librarian 2 teacher 3 ?	4 visit 3 ?	7 library	3 retained 1 removed 2 one issue removed 1 ?
VOICE (Scholastic)	1	parents	"Trivial subject matter."	teacher	phone	library	retained
WASSAJA (Indian newspaper)	1	principal	"Too radical, too controversial."	teacher	visit	?	not allowed to order
high school student publication	1	P.E. coaches	"Swear words."	?	the coaches burned the copies publicly in trash cans on the campus	to get students to express themselves	publication continued after dept. chm wrote letter defending the students' right to express their ideas and feelings.

AV MATERIALS OBJECTED TO, EITHER DIRECT OR INDIRECT CENSORSHIP

"The Bass Fiddle" (short film)	1	teacher	"Somebody in authority better take a look at that film before it's shown to students."	film librarian	phone	part of district film collection	retained
"The Big Shave" (short film)	1	parents	?	principal	?	?	retained
a short film on childbirth	1	teachers	?	teacher	?	?	stopped after first showing
"The Day of the Locust" (short film)	1	parents	"Exaggerated use of gore in the film."	principal	phone	?	?

THE GODFATHER (feature film)	1	theatre manager	"When kids tried to enter movie with a teacher--the theatre requires an adult to accompany viewers under 17--the theatre manager said the movie was 'unfit' for them and called the principal."	teacher	?	?	theatre manager kept them out
"The Jug" (foreign language movie)	1	admin.	"Too sophisticated (immoral) for students."	dept. chm.	visit	?	film returned without viewing
"The Lottery" (short film)	7	6 parents 1 principal	"Violence" and "Emotionally upsetting for young people" and "Advocates violence" and "A few small groups in one school conducted their own lottery with the 'prize' being a punch. A junior 'Mafia' cited the film as one of their great inspirations" and "Bloody" and "Violence for the sake of violence."	4 teacher 1 principal 1 supt. 1 ?	2 visit 2 phone 1 letter 2 ?	4 used in short story class 3 ?	5 retained (though one teacher was cautioned about the film) 1 removed 1 ?
NANOOK OF THE NORTH (documentary)	1	student	"Nudity. The wife of Nanook taking off her clothes to get into bed."	teacher	in writing	as example of documentary	retained
films on narcotics	1	parents	?	?	?	?	Student went to library anytime we had any film on narcotics.
"Night and Fog" (short film)	1	student	"Too brutal."	teacher	visit	?	retained
"An Occurrence at Owl Creek Bridge" (short film)	2	parents	"Too much violence" and "Pro-communist."	1 teacher 1 principal	1 phone 1 visit	1 film class 1 ?	2 retained
"Oh, Them Melons" (short film)	1	?	?	?	?	?	?

A film on Picasso	1	?	?	?	?	?	"The film had to be edited."
ONE POTATO, TWO POTATO (feature film)	1	?	"The subject was interracial marriage."	?	?	?	?
"Phoebe" (short film)	3	1 parents 2 principal	"Unsuitable for high school students" and "It dealt with the pregnancy of an unwed girl" or "Makes an unfair case for planned parenthood."	3 teacher	1 visit 2 ?	3 ?	1 retained 1 removed 1 film returned without ever being shown.
any films from Planned Parenthood	1	parents	"Students were too young to 'view the facts.'"	teacher	visit	students working on a unit on environment	retained
RED SKY AT MORNING (feature film)	1	staff members and parents	"Scenes of love making."	teacher	visit	used in film course	retained
ROMEO AND JULIET (recent feature film)	3	2 parents 1 principal	"Nudity" and "That's not the way Shakespeare meant the play to be put on" and "Using an R-rated film unfit for high school students."	3 teacher	2 visit 1 ?	3 ?	2 ? 1 principal refused to have film shown even though theatre manager was going to black out the scene that gave the movie the R-rating.
THE STRANGER (feature film)	1	parents	"The bedroom scene."	principal	phone	to supplement a study of Camus' novel	retained
a film on Viet-Nam	1	parents	"Very graphic."	principal	?	?	retained
WHEN THE LEGENDS DIE (feature film)	1	parents	"The bedroom scene."	teacher	visit	used in film course	retained

"Human Values in an Age of Technology" (slide-tapes)	1	students	"Objected to evolutionary implications and the strong element of social criticism."	teacher	visit	humanities unit	retained
"Jesus Christ, Superstar" (record)	3	parents	"Sacreligious" and "Anti-American" and "Against the image of Christ."	2 teacher 1 principal	1 visit 1 phone 1 ?	3 ?	1 retained 1 removed 1 teacher told by the principal to 'ask first' prior to teaching any other controversial material.
any records of rock music	1	principal	"Stick to teaching English and stop using trash."	teacher	visit	?	rock music stopped
Bumper stickers from Planned Parenthood	1	parents	"Wording is too blatant."	teacher	visit	environmental unity	retained
filmstrip on life styles	1	teachers	"Inflicting loose morals on kids today."	?	visit	?	not purchased
filmstrip about demonstrations and unrest in the 1960's	1	parents	?	?	?	?	retained
student made films	5	3 parents 2 teachers	"Kids have no right to make other people look at films that degrade America" and "Filth" and "Depressing" and "Sickening" and "What's the matter with young people when they produce junk like this?"	3 teacher 1 school board 1 ?	4 visit 1 ?	3 student film-making class 2 ?	3 program retained 2 ?
student made slide-tapes	4	3 parents 1 teacher	"Morbid" and "Un-American" and "See what schools allow kids to do!!!" and "Products of diseased minds."	4 teacher	4 visit	3 class work 1 ?	3 program retained 1 ?

Readers might be interested in comparing the titles of teaching materials above (those directly attacked) with titles of teaching materials in the following list. Titles below were given by teachers in answering one question on the questionnaire, "In the last three years, have you used or recommended any teaching materials (books, magazines, non-print media, etc.) for which you anticipated possible objections and for which no objections arose?" A comparison of the two lists (the DIRECT and INDIRECT list above and the ANTICIPATED list below) should go far to reassure English teachers that good teaching materials have been used in English classes and those materials have frequently come under attack or teachers have worried about the likelihood of attack. The number within parentheses below indicates the number of teachers who had used but anticipated trouble with a particular title.

BOOKS (ANTICIPATED censorship):

THE ADVENTURES OF HUCKLEBERRY FINN (1)
ARE YOU THERE GOD, IT'S ME, MARGARET (1)
THE AUTOBIOGRAPHY OF MALCOLM X (2)
BABBITT (2)
THE BIG MONEY (1)
THE BIG SKY (2)
BLACK BOY (1)
BLESS THE BEASTS AND THE CHILDREN (3)
BRAVE NEW WORLD (7)
BURY MY HEART AT WOUNDED KNEE (2)
CANDIDE (2)
CANTERBURY TALES (5)
A CANTICLE FOR LEIBOWITZ (1)
THE CARPETBAGGERS (1)
CATCHER IN THE RYE (17)
CATCH-22 (5)
CAT'S CRADLE (1)
CHARLEY or FLOWERS FOR ALGERNON (4)
CHICANO (1)
A CLOCKWORK ORANGE (2)
CRY, THE BELOVED COUNTRY (1)
DAYBREAK (2)
DEATH OF A SALESMAN (1)
DELIVERANCE (3)
DOWN THESE MEAN STREETS (2)
THE DRIFTERS (1)
Edgar Cayce's books (1)
THE EXORCIST (4)
FAITH OF A HERETIC (1)
FAMOUS PLAYS OF THE 1950's (1)
A FAREWELL TO ARMS (2)
FRANNY AND ZOOEY (1)
FUTURE SHOCK (2)
GO ASK ALICE (5)
THE GODFATHER (1)
THE GRAPES OF WRATH (7)
HAMLET (1)
HAPPY BIRTHDAY, WANDA JUNE (1)
HENRY IV (1)
HIROSHIMA (2)
INVISIBLE MAN (2)
IT COULD HAPPEN TO ANYONE (1)
J.B. (1)
JOHNNY GOT HIS GUN (2)
JONATHAN LIVINGSTON SEAGULL (1)
JOURNEY TO IXTLAN (1)
THE LEARNING TREE (5)
Leonard Cohen's poems (1)
LETTERS FROM THE EARTH (1)
LISA, BRIGHT AND DARK (2)
LOOKING BACKWARD (1)
LORD OF THE FLIES (4)
LYSISTRATA (1)
MACBETH (1)
MAGGIE, GIRL OF THE STREETS (1)
THE MAN (1)
MANCHILD IN THE PROMISED LAND (7)
MAN WITHOUT A FACE (2)
ME AND JIM LUKE (1)
MR. AND MRS. BO JO JONES (2)
MY DARLING, MY HAMBURGER (1)
MYTHS AND LEGENDS OF ANCIENT GREECE (1)
THE NEW CENTURIONS (2)
NIGGER (4)
1984 (5)
OF MICE AND MEN (4)
ONE DAY IN THE LIFE OF IVAN DENISOVITCH (2)
ONE FLEW OVER THE CUCKOO'S NEST (5)
OUR GANG (2)
THE OUTSIDERS (4)
THE OX-BOW INCIDENT (2)
THE PAINTED BIRD (1)
PHOEBE (2)
RUN SOFTLY, GO FAST (1)
SAN FRANCISCO POETS (1)
THE SCARLET LETTER (5)
THE SELLING OF THE PRESIDENT (1)
A SEPARATE PEACE (2)
SISTER CARRIE (1)
SLAUGHTERHOUSE-FIVE (6)
SOUL ON ICE (4)
THE SOUND AND THE FURY (1)
A STONE FOR DANNY FISHER (1)
THE STRANGER (1)
STRANGER IN A STRANGE LAND (3)
THE STUDENT AS NIGGER (2)
SUMMER OF '42 (4)
TUNED OUT (1)
VECTOR (1)

WAITING FOR GODOT (1)
WALDEN TWO (1)
WELCOME TO THE MONKEY HOUSE (1)
WINESBURG, OHIO (1)
YESTERDAY'S CHILD (1)
THE ZOO STORY (3)

JOURNALS (ANTICIPATED censorship):
EL ESPEJO (1)
MAD MAGAZINE (6)
NAVAJO TIMES (1)
NEW TIMES (4)
READ MAGAZINE (2)
TIME (2)

SHORT and FEATURE-LENGTH FILMS (ANTICIPATED censorship):
AMERICAN GRAFFITI (1)
"Ares Contra Atlas" (1)
HARVEST OF SHAME (1)
"Help! My Snowman's Burning Down"(2)
THE LAST PICTURE SHOW (1)
"Night and Fog" (2)
ONE POTATO, TWO POTATO (1)
POTEMKIN (1)
"A Stain on His Conscience" (1)
THE STRANGER (1)
THE SUNDOWNERS (1)
"Super-Up" (1)

RECORDS (ANTICIPATED censorship):
Cheech and Chong records (2)
George Carlin's records (1)
GODSPELL (1)
JESUS CHRIST, SUPERSTAR (3)
Lenny Bruce records (1)
Stan Frieberg's UNITED STATES (1)

TV (ANTICIPATED censorship):
"The FBI" (1)
"Happy Days" (1)
"The Mary Tyler Moore Show" (1)
"Maude" (1)

IMPLICATIONS AND CONCLUSIONS FROM THE SURVEY: As I noted in this section of the 1969 ARIZONA ENGLISH BULLETIN, the reader noting all that has gone before in reporting this survey must remember that a teacher involved in a censorship incident is not necessarily good or right or noble, though he may be any or all of those three characteristics. Good books can be misassigned or misused by a bad teacher, sometimes even by a good but temporarily misguided English teacher, and bad books may be justifiably recommended by a good teacher for specific reasons. The main point is that no matter what book a teacher uses things may misfire or backfire. Nonetheless, with all the usual qualifications, the following points seem reasonably clear.

(1) Censorship does exist in Arizona. If the percentage of teachers involved has not risen dramatically (DIRECT CENSORSHIP of individuals in 1968 was 19.6% of the 168 respondents and in 1974, 25.9% of 255 respondents), the number of reported incidents of DIRECT and INDIRECT CENSORSHIP rose from 115 in 1968 to 297 in 1974. In 1968, 59 books came under attack while in 1974 123 books were under attack. 25 books in 1968 were banned or removed or placed on a closed shelf while in 1974 54 books suffered a similar fate. Some English teachers may have personal qualms about the quality of some books under attack, but most English teachers would accept with almost no qualifications the literary value of most of the books under attack. The majority of books attacked are not merely defensible--they must be defended by all English teachers.

(2) More schools have adopted some written policy or formalized procedure for handling attempted censorship. The 1968 study revealed that 30% of the schools involved had a definite policy while the 1974 study reveals that 56.4% of the high schools involved had a written policy, surely a significant change for the better. Perhaps, it even suggests that censorship articles have done at least one good thing for schools.

(3) The overlap of titles under items 28 and 29 of this article suggest that little is really new in censorship. THE CATCHER IN THE RYE led the popularity list of censors in both 1968 and 1974. The same books tend to appear year after year on most censors' lists including books like BRAVE NEW WORLD, TO KILL A MOCKINGBIRD, and 1984. The major changes (or additions) in the 1974 list are those books published since 1968, notably GO ASK ALICE, SLAUGHTERHOUSE-FIVE, THE LEARNING TREE, MANCHILD IN THE PROMISED

LAND, and MR. AND MRS. BO JO JONES. The only real surprise in the 1974 survey was the absence of THE SCARLET LETTER, one of the old stand-bys and favorites of the censor. How they happened to miss that title this year puzzles me, but then many things about the censor and his actions and his thought processes escapes rational inquiry anyway.

(4) The overlap of the DIRECT/INDIRECT CENSORSHIP list with the ANTICIPATED CENSORSHIP is astounding, just as it was in 1968. There's no accounting for the vagaries of censorship or the censor. It strikes one book in one school and ignores entirely (or for the moment) the same book in another nearby school. Indeed sometimes the very same school witnessing an attack on one book is unaware that another teacher down the hall has been using that work for several years with complete freedom and safety.

(5) English teachers are too frequently ignorant (or would like to seem so) of censorship incidents in their own schools. Several teachers assured me in writing that there had been no censorship episodes for at least five years and they would be amazed if anything like that ever happened. Yet another teacher in the same school reported what had happened to him/her in blistering tones and assured me the episode would likely be repeated by many other teachers, though in fact it seldom was. This happened too often to be unusual, though it was always disquieting and unnerving.

(6) Teachers in large schools and small schools both come under attack, the size of the school or the town apparently being no exact index of the likelihood of censorship.

(7) It matters apparently little whether a teacher has an English major or a Master's degree or considerable experience when it comes to censorship. Censorship seems to strike irrespective of teacher background or graduate work or years of experience.

(8) The support English teachers would receive from their administration if censorship struck remains questionable or doubtful for all too many English teachers.

(9) As I indicated in the February 1969 ARIZONA ENGLISH BULLETIN, English teachers seem unaware of the near-to-home dangers of censorship. Readers will have noted that many more than a majority of teachers regarded censorship as a potentially serious threat in the state while they were less worried about censorship in their community and even less concerned about censorship in their school. Too many teachers have a kind of it-can't-happen-to-me-only-to-the-other-guy syndrome about censorship, a pleasant but ultimately dangerous feeling about something that is likely to strike with no warning at all, something that is more likely to be successful if the teacher can be lulled into apathy.

(10) Too many librarians continue to have closed shelves, most with no clear rationale, at least none that teachers knew. One teacher wrote that she had taught in a school for several years yet only recently had she discovered that a closed shelf existed with most of the books she had vainly been seeking for almost four years.

(11) Parents are by far the major censors with teachers, administrators, students, librarians, and school board members in that order following far behind parents. 246 incidents involved parental objections, 31 involved teachers, 30 administrators, 17 students, 15 librarians, and 8 school board members.

(12) Teachers are more likely to be the person to whom the original objection is made (153 incidents were first directed at a teacher, 97 were directed first at an administrator, 23 at a librarian, 13 at a department chairman, and 4 at a school board member). That seems healthy and right, at first glance, though how the teacher first hears is open to question (a visit

is not just a visit, for a parental personal visit can range from a casual comment to a scolding match). But if the NCTE STUDENTS' RIGHT TO READ form (or one similar) has been accepted officially by the school board and all objectors are required to complete the form before any action can be taken, it matters little who first receives the complaint. Without such a formal policy or procedure, the school and the teachers are highly vulnerable and in that case, it does matter greatly who first hears the objection.

(13) The first objections are more likely to come via a personal visit (128 incidents) though phone calls (97 incidents) were almost as common. Less likely was the written communication (19 incidents).

(14) The most common words censors used in attacking teaching materials were these: "violence, filth, bad language, lewd, sex, un-American, profane, obscene, sacrilegious, immoral, vulgar, too sophisticated, dirty, crude, questionable situations, foul, offensive, morbid, depressing, four-letter words, perverted, in bad taste, permissive, subversive, trash, left-wing, not well written, and seamy side of life." Most of these terms related to morality, sex, religion, politics, language, or race.

(15) Too many English teachers maintain a gutless attitude toward censorship and seem almost unwilling to accept their professional responsibility to select their own books and to be able and willing to defend their selections.

(16) More teachers seem to have accepted the responsibility for writing rationales for works read by an entire class. I do not mean an essay defending the work, but rather an essay exploring why the work has merit for a particular class at a particular time. A rationale takes work, but it does force the teacher to look anew at the work and to justify its use within the context of a specific class.

(17) Many English teachers properly remind the profession that a parent does have the right to censor the reading of his child (misguided though that censorship be), but only his child.

(18) In the 1968 survey, many English teachers argued that the survey or any publicity about censorship was dangerous, for it alerted people to "dangerous" books, an argument amounting to nothing more than a copout of the "If we don't talk about censorship or even think about it, it will go away" variety. I saw almost none of that in 1974 survey, either suggesting that teachers knew of my bias and refused to play games with me or that teachers now doubted that silence about censorship would in any way solve the problem.

RECOMMENDATIONS: The following recommendations were taken from Retha Foster's 1966 survey and were used to conclude the 1968 survey. If some schools have made considerable strides towards enacting many of these recommendations, all schools should make a concerted effort to enact all of them.

(1) That all English departments make a determined effort to have their schools adopt an established policy for handling complaints.

(2) That English teachers participate fully as individuals and as departments in making selections for classrooms and libraries.

(3) That teachers remain constantly aware of literature both old and new that is appropriate for high school use and that in developing their programs they exercise professional judgment regarding the books needed by the students they teach.

(4) That English teachers encourage, in so far as possible, the free circulation of school library books.

(5) That English teachers both enlist and offer support of other departments in their schools, realizing that freedom to read is sometimes at stake in science, history, home economics, and other departments, as well as

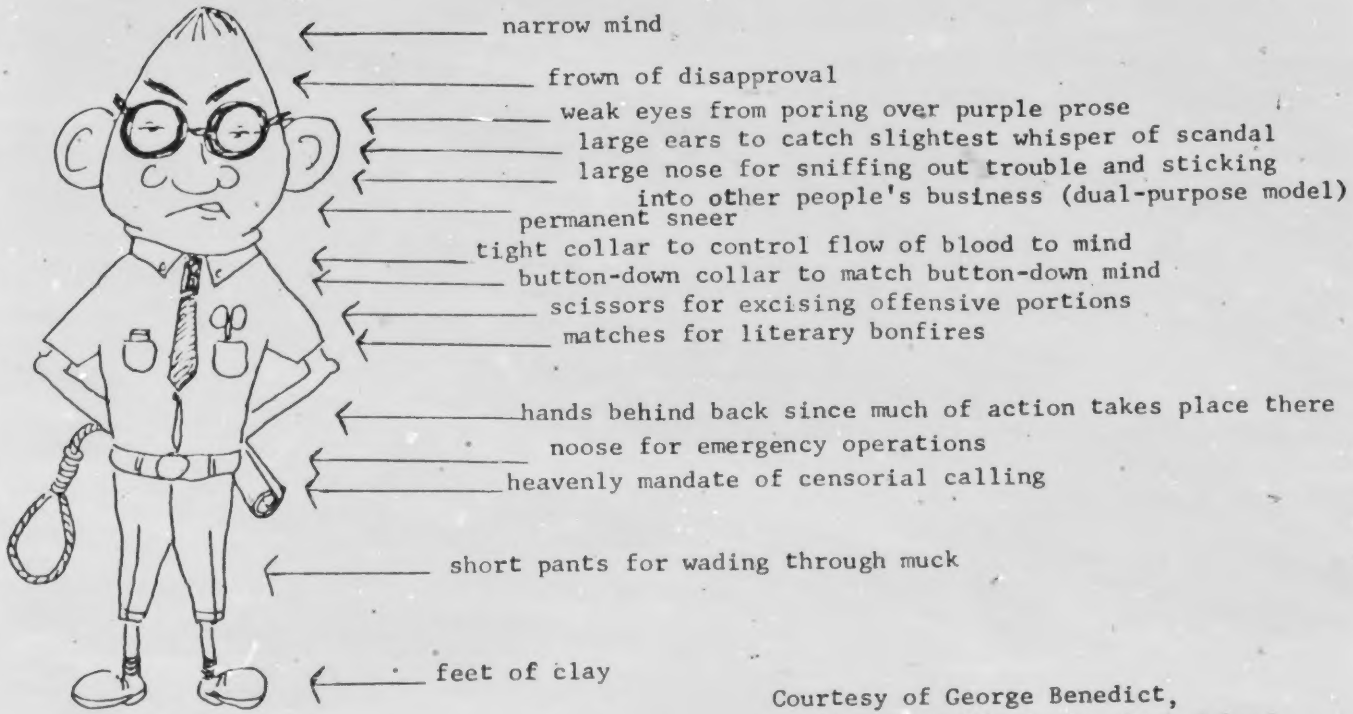
in their own.

(6) That English teachers enlist the support of responsible persons in the community before trouble starts.

(7) That English teachers make it plain that censorship pressures on schools will not be accepted quietly but will result in local and statewide publicity.

(8) That English departments build a file of resource materials to aid in combatting pressures. These materials should be available to all teachers and administrators of the school to provide a rationale and build a climate of opinion that will ultimately lead to freedom of inquiry and expression.

THE CENSOR


narrow mind
frown of disapproval
weak eyes from poring over purple prose
large ears to catch slightest whisper of scandal
large nose for sniffing out trouble and sticking into other people's business (dual-purpose model)
permanent sneer
tight collar to control flow of blood to mind
button-down collar to match button-down mind
scissors for excising offensive portions
matches for literary bonfires
hands behind back since much of action takes place there
noose for emergency operations
heavenly mandate of censorial calling
short pants for wading through muck
feet of clay

Courtesy of George Benedict,
Leonor Hambly Junior High School,
Winkelman, Arizona

FREEDOM FOR READERS AND OTHER ENDANGERED SPECIES

Harriet McIntosh, Freedom for Readers, Phoenix

This is Freedom for Readers second appearance in ARIZONA ENGLISH BULLETIN and we view it with pride and sorrow. The first time was in February of 1969 when that issue concentrated on censorship while picking up kudos. It went through three printings, always a rich experience for editor and contributors.

That time Freedom for Readers, Inc. was introduced by two founding members, Charline Kvapil and Louise Schellenberg, who explained why we existed. (Ans.: to support the professional judgements of educators and librarians in matter of book choice). "Our formal Purpose," they said, "is this: In the belief that democracy benefits from breadth of inquiry and suffers from its limitation, Freedom for Readers has been formed to promote freedom of access to knowledge and to resist interference with that freedom." The member who came up with this statement for our corporate By Laws went directly from foolscap to dental surgery that day, and we have always felt that anyone who can hone this kind of clean-edged prose deserved something better for her literary pains than an impacted wisdom tooth.

Mesdames Schellenberg and Kvavil spoke carefully about the role of FFR "to take supportive but not initiative action . . . to improve the community climate and to encourage librarians, teachers and administrators to work together for intellectual freedom."

In fusty phrasing, we are a First Amendment citizen group without any professional ties or special obligations to any other group. We are, if you will, like a small storm-tracking center which is prepared to monitor, identify and analyze patterns of censoring action against books. At all times we have seen ourselves an an information/ referral service--not a policy making or policy changing or policy tinkering one. So much for pride.

We're sorry we're still around. Our élan vital is directly linked to censoring action and censorship is alive and well in Arizona. As AEB Editor, Ken Donelson, notes elsewhere in this issue, " . . . you may rest assured that censorship has increased."

You will be hard put to find a censor. There hasn't been a Censor on anybody's payroll since the fall of Rome. Trying to find an acknowledged censor is like trying to find an accredited cannibal. There certainly aren't any in the United States. There are only aroused Americans, honest patriots and concerned citizens. The thing they seem to be concerned for is the morals of children. (As a member of Audience Unlimited in Rochester, New York, Sanford Shipiro wrote a few years ago: "The emphasis of official censorship drifts back and forth, depending upon the interests of those in power at the time . . . the focus of suppression during the Middle Ages reflected the strength of the church, concentrating on heresy and blasphemy. As the strength of governments grew, suppression concentrated on treason and sedition, especially in times of war. With a current prediction that in the 1970's, one half of our population will be under the age of 25, our tensions now turn to a fear for the morals of children.")

In Arizona as elsewhere--Texas is a neighborly example--honest patriots and concerned parents seem to be alarmed for the safety, purity and innocence of young minds threatened, they insist, by "filth," "smut," "dirt," "garbage," found in books. Among other quiet duties, Freedom for Readers has been attending the kinds of public meetings, where you hear this sort of thing, for going on eight years. About the only changes we have noted is that 'garbage' is out and 'blantantly offensive' is in. "Atheistic revolutionaries," meaning teachers, was in for a while too. Along with rage at public education. "Public education," one Arizona school board trustee pronounced, "is based on compulsion and coercion."

Now while all this verbalizing is a nifty demonstration of semantics in action, it is also paralyzing. On both ends. "The limits of my language," Ludwig Wittgenstein has written, "are the limits of my world." And the anxieties which propel some conservative people to narrower and narrower positions of fixed determination also act to limit the world we share. It is not better shared with their opposites whose extreme liberalism seems to suggest their brains are falling out. There is nothing of thoughtful originality in either one. Nothing to disseminate independence. Henry Steel Commager has spent years saying it better. "A nation that discourages originality is left with minds that are unimaginative and dull, and with stunted minds, as with stunted men, no great thing can be accomplished."

Now Freedom for Readers has been dogged in its support of due process for evaluating books under fire. We do not take a position on the contents of a book. We defend and encourage policies for handling complaints. When we were new and self-conscious, we called this "effective procedures for evaluation." Hmmm. We meant well. We meant 'due process.' "Most ominous," said Commager, "is the erosion of due process of law, perhaps the noblest concept in the long history of law and one so important that it can be equated with civilization, for it is the very synonym for justice." (To be transfixed for a moment in history, he wrote this in 1970).

As Freedom for Readers learned early on, holding to a moderate, objective position in support of "freedom to access of information" is a little like riding a rail. It's more uncomfortable than it looks, and nobody gives you any credit for staying upright. We didn't expect to be there. In the halycon year of 1967, when FFR was founded, censoring action in Arizona was an easily identified action. It was against a book. As simple as that. Someone tries to get a book removed--usually from an English course, or the school library, or Social Studies. The first successful try by one group of approximately 25 persons diminished the reading choices of 28,000 students in the Phoenix Union High School District.

As almost everyone knows by now, the book was MAJOR AMERICAN POETS, the 'objectional' poem, "i sing of olaf" by e.e. cummings. What got lost in the caterwauling then, as many, many times since, was the fact that the book was not the textbook. It was one of more than 200 volumes keyed to that area of study, which provided ample alternates in reading for the student or parent whose convictions should be respected.

One patron at the district school board public meeting said, "I hear a lot of talk about a poem. I think the big question is that a group of people don't like something and because they don't like it, they want to make sure nobody else has it."

According to the verbatim transcript, the first response to this statement was in part, "Do we set poison before children? . . . Do we give them icepicks to play with? . . . Is that censorship or restraint . . .?" and so on.

There was more to come. On the Elementary level between 1969-71, FFR was alerted when NEW DIRECTIONS IN ENGLISH came under fire in Tucson, Mesa, Chandler, Roosevelt District in Phoenix. MIXED BAG, an anthology for high school reading in the Arcadia High School, Scottsdale, was removed from purchase at the school bookstore. As a prudent preventative, LOVE STORY also vanished from the shelves. Along with Plato's REPUBLIC. The ubiquitous CATCHER IN THE RYE may be one of the all time great targets for censorship. It has now slipped from second place on the LAL annual survey of ten most censored books. All during the decade of the '60's, CATCHER ranked either first or second in the lineup, which is some sort of record, especially when you realize that

Holden Caulfield could now be about forty six years old.

Between 1970-74, Freedom for Readers was apprised of such brushfires on the bookshelf, in the central to southern part of the state, as smouldered in LORD OF THE FLIES, BRAVE NEW WORLD and TO KILL A MOCKINGBIRD. In the north it was DOWN THESE MEAN STREETS that made the newspapers along with formal objections to NIGGER AND THE LEARNING TREE. MANCHILD IN THE PROMISED LAND flared in Yuma. THE ME NOBODY KNOWS--CHILDREN'S VOICES FROM THE GHETTO in Chandler. There were more as this issue of AEB amply demonstrates.

And there was a phenomenon. Censoring action expanded. From an attack on a single book it filtered through education policy to state legislation. Where it was not successfully challenged, fear of books has been vented through mandate--the Free Enterprise legislation in 1971 for example. You will remember it requires every student to take before graduating a semester course in the "essentials and benefits of the free enterprise system," an innocous sounding phrase for yet another study of capitalism in economics courses--this one both compulsory and of ultra-conservative tilt. Its mitigating virtue, as seen by the bill's author, Rep. James Skelly, is that "a youngster will have some foundation to stand on when he does come up against professors that are collectivists or Socialists."

In pursuit of its purpose, Freedom for Readers never expected to have to deal with extremism at close range. We expected to practice a genteel advocacy of "access to knowledge." But when the days of our years are marked by uncertainty--as the last days of the 20th century are--it makes a fair climate for extremism, and even fairer game for harangue. Down with! Up with! Off with! In periods of uncertainty, the Middle is pulled in both directions.

Dr. Ralph Ellison gave a good deal of thoughtful attention to the syndrome and the subject. Dean of the School of Library Science at the University of Denver, he co-authored a book entitled, THE AMERICAN RIGHT WING in which it is said, "In terms of fundamental matter of economics and politics, there are few differences between the moderate conservatives and the extremists . . . but one does not find in the publications of the Right Wing temperate, dispassionate, objective, and scholarly discussion of issues. And for that reason the radicals of the Right (as well as of the Left) do not represent a positive, constructive force in our society. Nonetheless, they are here; with a definite point of view; and they have a right to speak . . . And they shouldn't be labeled either."

On the theory that a point of view can be tonic, FFR circulated around the state recently. We listened to a selection of you, including librarians. We said, "Five years have gone by. How do you feel about things today?" Here are some of your answers:

"If you are honest with parents and can tell them why you made a particular book choice, you will usually find they will go along with that choice."

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"Written rationales for books have been very, **very** successful. Just the act of writing one clarifies the teacher's choice. Tests it well."

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"Last summer I did a research paper on Censorship in Education and I was sort of stunned. I thought, "It's always been with us. Learning is linked to Thou Shalt Not."

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"In some ways censorship has shifted here. It has emerged as peer group pressure. Ours is a school where the ethnic count changed radically two years ago. The censorship has become pressure by peers to influence, discourage and suppress class participation or volunteered information by 'one of Us.' 'Us' is usually a minority group.

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Education is put down. Rejected. You've got to remember, though, teaching here, that lots of these kids work 40 hours a week and sit through class glassy-eyed. No wonder. One student of mine works from 10:00 p.m. to 6:00 a.m. and then comes to school at 8:00."

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"Teachers should use some common sense in choosing books, and allow for alternate choices."

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"I am more aware than I have ever been of the luxury of the freedom to teach. Of the freedom to choose supporting literature." (A brief encounter developed here. Three of us were sitting in a faculty lounge when another teacher came in, paused at the coffee urn, styrofoam cup in hand, and then said, "What do you mean 'luxury of freedom'? That sounds like 'license' to me.'

"No way," said the first man. "No way! I mean I took it for granted once that I could defend my choice of books and that I would be understood. Like that. No hassle. But no more. Now my freedom to teach rests on our policies for handling complaints and on damned good communications between the board, the administrators and us."

The coffee drinker stirred in some Creamora. He tasted. Added sugar. Tasted. "Well," he said, "I don't think 'luxury of freedom' is the wisest way of saying whatever it was you were trying to say." He went to the far end of the lounge and sat down.)

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"I just couldn't believe that after four years of teaching this class in Black Literature, someone would suddenly object to it. Would demand a book be removed from the school. It's not required reading; this book is among 60 available to the class and I chose the book after a whole summer of reading and sending for booklists and seeing what other schools used. And then suddenly my judgments are discounted. Shoved aside. Nobody heard what I said. Nooo, the school does not have any policies for handling complaints. We've never had any complaints."

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"You know it's there," said the librarian. "You know it could happen to you. And you hope it won't. But if it does, it's not unexpected." Pause. "It's always a possibility in the back of your mind--back there where Scott Fitzgerald said it was 'always three a.m.'"

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"A parent called me about an excerpt from HUCKLEBERRY FINN in an anthology we're using. At first I thought she meant it was 'immature' for high school. But that wasn't it. It was Huck she was worried about. 'He sets a bad example,' she said."

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"We must use good management techniques to bring understanding to the source of objections. For this, it is important that the teachers are informed, that they know how to use their procedures; for it is important understanding is present before the situation is blown up and distorted."

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"We teachers should not assume that teacher choices are universally blameless, or the best. They may not be."

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"Policy procedures work today. Tomorrow maybe not. At any time, the problem could move so fast it would envelop us. We really don't know. Right now our procedures are working."

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In a period that swings between 'shovelling smoke' and crying havoc, Freedom for Readers got off to a curious start. We developed a service and then found we had to develop the constituency to use it; for one of the first demonstrations of censorship rises from mistrust of meanings followed by their manipulation. A frustrated Abraham Lincoln once fumed about a news story, "That is not what I said or meant. There is a great difference, Sir, between a horse chestnut and a chestnut horse!"

There is the same difference between We Know What's Best for You and Due Process. People involved in book learning have become very wary of such words as 'Freedom' and 'Rights.' Whose freedom? Whose rights? Those of the concerned sexist, or the concerned parent, or creationist or patron, or possibly even a student. And by what standard --double or single? (Censors love double standards. It's so reassuring to be among the precious few who know what's right for the less fortunate majority.) A single standard for free access to knowledge is precisely the point of Freedom for Readers. Unlike those associations which properly represent the professional interests of educators and librarians, FFR represents a common interest. We do this independently. Neither educators or librarians are eligible to sit on our policy making board, an exclusion that tends to quash any suspicion of conflict of interest.

As an endangered specie in good standing, we invite other endangered species to let us know how it is. How it goes. As "storm-trackers" we are interested in 'breadth of inquiry' for all of us.

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SHOPTALK

During the 1972-1973 school year, a group of parents calling themselves Parents on Watch (POW) attacked both books and non-print media used in the APEX English elective program in the Flagstaff public schools. The two leaders were Mrs. Nancy Burnett and Mrs. Rosemary Shafer. Below are just a few of their comments: "'The tape slides are un-American,' Mrs. Burnette said. 'Any tape slide that says American is a nation of leeches and that the bill of rights failed is un-American.' She is referring to a tape slide used in the Minority Voice class by Buffy Ste. Marie called 'My Country 'Tis of Thy People, You're Dying.'

Mrs. Shafer says the tape slides are very close to sensitivity training. 'Where does any of this stop?' she asked.

'We can nitpick but the whole crux of the thing is APEX itself. It's failing under their (the school administration's) own supervision.'

'The permissiveness and all--they bring it in and give it respect. It is condoned and it leaves the student confused frustrated and misguided,' Mrs. Shafer said.

Mrs. Burnett said the home, school and church have all let down. 'We as parents are not without blame. But courses like APEX make it even worse. Why not teach them English?'

Mrs. Burnett stresses that she is not just 'all of a sudden getting mad at the school system. This has been going on for 13 years. There can be no compromise now. If we allow one dirty word, we're just opening a big Pandora's box.'

'Have them teach English, not APEX. There is no way we can control this garbage,' she said.

The parent groups also voice objections to attempts by the school district to make the English classes more interesting, such as with the use of APEX. 'Even if English is boring, so what? That is part of the growing process,' Mrs. Burnett said. 'Boredom makes you enjoy it when things are really interesting. There is nothing wrong with being bored.'" (FLAGSTAFF SUN, February 19, 1973, p. 1-2)

I WISH I'D HAD THE GUTS. . .

Lee Barclay

For a year, last year, I was a librarian at a very nice Phoenix junior high.

When I left in June, I left in a fit of passion, dismay and frustration.

Oh, I was welcome back, all right, even signed the contract, would have made close to ten thou.

But I *couldn't* go back--a realization which dawned on me a few weeks after school vacation started and as I was making plans with a couple of eighth grade team teachers about injecting a hot-shot creative writing sequence into their team--taught by me.

I couldn't go back because I didn't have the guts.

And I'm not the only one who doesn't have the guts. Neither do many of my ex-colleagues. They're *still* there--*living* with the realization. Not just in the district where I worked, in most Arizona districts.

Here's what I mean: I took all my new-books budget at the beginning of the year and bought some 500 paperbacks with it. The library was already well stocked with something like 10,000 hard-backs--an awful lot of it written in the fifties--smothered in fifties' morality. You know, *super* Nancy Drew-type characters who were *always* rewarded for good work, clean thinking, admirable motives, and qualities like that. Not that I'm against cleanliness, understand, but the real world that *this* ex-librarian has been exposed to just *isn't* that way. Ask *any* coach, from Little League on up, and he'll tell you, nice guys finish last. So, I'm saying it would be nice to have stories where heroes exist in a real world, face real conflicts, and either come out on top, or on the bottom, whichever--but with a little reality, please. And I'm not even a liberal.

The paperbacks were mostly chosen by one of the eighth grade teachers who's been teaching lit for ten or fifteen years and our head librarian, a nifty little lady who's been a librarian since Dewey, or so it seems--she *knows* everything--name an author and she'll name the books, name a subject area and she'll name ten titles which cover both sides. Not only does she know the books, she knows the kids, *and* their parents. And there's the rub, the parents.

So, she and the guy picked out great stuff at the wholesalers and everything I chose, she shook her head at and waved it off. Now, I had only known this lady for a couple weeks when we were buying these books, so I didn't raise a fuss. I picked out all the goodies, you know, I'M REALLY DRAGGED, BUT NOTHING GETS ME DOWN, MY DARLING, MY HAMBURGER, things kids would *read*, and she waved them off.

She knew what she was doing, right?

Well, she surely did.

Because one of the books we picked was about the Marines in WWII. Factual narratives compiled from the records and personal observations. *Looked* like a good book.

It was checked out maybe ten times over the semester and the guys seemed to like it. They weren't reading it word-for-word, but they were getting into pieces of it--and besides, it probably *looked* good, image-wise, to be carrying a Marines book around.

"Mr. Barclay, can you meet with the principal at 8:05 tomorrow, in his office?"

"Yes."

That next day, Barclay is introduced to Student's Mother. Her sixth grade son has found the word, "bastard" in the book, and she is here at school now to protect her child, and apparently all other children at that school, from such abusive language. The word was used in a chapter heading, "The Bastards Killed My Buddy," a quote. And yes, Good Mother, it *is* reasonable to expect that a Marine might use language of that sort, and no, Good Mother (Oh, Guts, where *are* you?) this book *shouldn't* be on our library's shelf where it can corrupt other children.

With my declaration of agreement with Good Mother, the principal resumes breathing. It was touch-and-go there for a while, because he frankly didn't know if the Librarian was going to make an issue out of this, or not.

No guts.

No guts to tell her that the *most* she should request was that we don't let *her* son see books like that.

No guts to tell her that the major problems her son offered his third, fourth, and fifth grade teachers was his dirty language. Now, I didn't say abusive, I said dirty.

There is a difference, I think. Abusive is directed toward someone--an agressive act. Dirty language is just obscene. And maybe that's why his principal hadn't ever called Good Mother for the past three years. Was *he* going to repeat dirty words?

So, no fuss. The book comes off the shelf.

No fuss, *indeed*! Every book that every Librarian takes off the shelf is a victory for the bad guys--the Fascists (look up the meaning, that's the right usage) who will make *all* our decisions *for* us.

Before the Good Mother incident, there was the Hip-Sixth-Grade-Readers incident, less confrontative, but just as significant.

Some of the bright, voracious reading sixth graders, took to the new paperbacks like monkeys to bananas. They, girls mostly, raced through DINKY HOCKER SHOOTS SMACK, THE OUTSIDERS, DURANGO STREET, EDGAR ALLEN and TUNED OUT, and wanted to get something a little more mature. So they proposed that our library have a restricted shelf on which would be available some of the paperbacks that kids in the first couple years of high school were reading--MR. AND MRS. BO JO JONES, A SEPARATE PEACE, LORD OF THE FLIES, and I NEVER PROMISED YOU A ROSE GARDEN.

Good idea, I thought.

Proposed that to the principal.

He almost (expletive deleted).

"We could never get that past the Board. Hell, we can't even buy TIME or NEWSWEEK for our libraries because our parents think those are too explicit."

If the district won't buy TIME or NEWSWEEK for its libraries, that kinda says it.

So, with that realization, you can understand why the bright sixth grade kids then came to the library and spent their time writing their own movie scripts. (They filmed a few in Super-8 before the year was over).

Wait. Don't tell me that with over 10,000 books in my library, I couldn't put them on to something good. That's not the point. Yes, we have the Newbery winners and a lot of really great stuff. What I'm talking about here is the desire of kids to get into contemporary problems, settings, and language--people, events, and words strung together the way they confront them.

One more example, and I'll let you go.

Getting together with the eighth-grade team teachers at the end of school one night, over steaks, in half the pair's elegant apartment, I had turned them on to my teaching a creative writing sequence for them. Sure, they were turned on. They got out of teaching something, I hear you say. No, they weren't like that.

What we were going to do was start with a group from their sixty, perhaps their brightest, and encourage them in the art of observation, listening, and perhaps a little respect for words, and their power. In short, what was a seemingly non-structured writing class. They could write about what they knew about. Things they may have known, but didn't know they knew. You know.

But wait!

How can you teach kids to express themselves, to be candid, "honest," and then tell them that their passion about a point of view or a character or an event will not be tolerated? That their quotes must be modified? How do you tell them that they can pour themselves into what they might say, but they can't use words like damn, hell, bastard, and the kind of language the ex-president apparently used?

How do you tell them that since the librarian ducked the battle of "bastard," he sure as the dickens isn't going to defend their right of expression?

I lost the battle of censorship at my school by not even fighting it. By letting the principal off the hook in a parental confrontation. And by not going to the Board and campaigning for a shelf for contemporary issues-oriented literature.

I lost the battle because it seemed to be what the others were doing. I visited other junior high libraries in the county and found them teeming with Pippi Longstockings and Nancy Drews, but little or nothing by Hentoff or Zindell. Many of those librarians were shocked at what I had on my shelves. (Maybe some of you are, too). I even visited one of the best high school paperback book reading classes in the area, and even there, I didn't see the number of books dealing with contemporary issues that I expected to find.

With such widespread timidity, it's easy to rationalize one's own failure to fight. Except.

Except that this is supposed to be a free country.

Except that education is supposed to free the mind.

Except that reading about something doesn't mean that the reader (or the librarian) condones it. I've even heard of language so graphic that it dissuades the reader from an experience.

Except that reading about something is supposed to substitute for the reader, himself, having to do it. Such as re-inventing the wheel.

Except that reading the transcribed experience of others does not necessarily corrupt the mind of the reader.

What are we afraid of?

Reading books?

Funny, that doesn't sound dangerous.

CENSORSHIP IN PENNSYLVANIA - - - - Edward R. Fagan, Pennsylvania State University

The freedom of teachers to choose and students to read in Pennsylvania is average. Average in Pennsylvania means that censors' reasons for censorship fit the eight categories for "suspect" literature Ken Donelson identified in the Feb. 1974 ENGLISH JOURNAL. His categories were (1) sex, (2) politics, (3) war and peace, (4) religion, (5) sociology and race, (6) language, (7) drugs, and (8) inappropriate adolescent behavior. Overlaps obviously occur in Donelson's taxonomy, and,in Pennsylvania at least,one verified qualification of the taxonomy is that rural areas tend to be more concerned about moral and religious issues, urban areas about political, ethnic, and educational issues.

Without naming specific towns and cities, a recent example of rural concerns was the small-town banning of INHERIT THE WIND which was to be presented as the Senior Play. The town minister pointed out that "evolution hadn't been proved yet, so students' minds shouldn't be corrupted by exposure to that theory." The vicar's viewpoint was upheld, so the School Board banned the play. In the same town, "Happenings"as a form for teaching art and creative writing was considered a "dangerous frill" and the teacher who used "Happenings" was not awarded a contract for the following year.

Representing the urban scene was the January 1974 imbroglio over uses of THE CATCHER IN THE RYE. Censors maintained the book lacked any redeemable educational value; the language, particularly, was considered too offensive for English classrooms. Fortunately, the Board of Education in that city was well ahead of the censors (they should have been considering the publication date of CATCHER) and the motion to have the book banned was unanimously defeated by the Board. Language, too, was the big issue in another city's censorship group which wanted not only to ban INNER CITY MOTHER GOOSE, but to fire the teacher who taught it along with her methods course instructor at the University! These efforts were defeated and INNER CITY MOTHER GOOSE is still turning those city kids on.

Common to all the censors in these cases was that none had read the entire publication in question! More important, none felt it necessary to read the entire work. Their reasons went something like this, "Parts of books partially corrupt; entire books entirely corrupt." This phenomenon was noted by Elizabeth Gates Whaley in the May 1974 ENGLISH JOURNAL. Discussing her trauma with MANCHILD IN THE PROMISED LAND and the censors who attacked the book, Mrs. Whaley noted an increasingly common and vicious phenomena which has lately crept into censorship cases, the shield. The surfaces of censors' shields bear book-burning slogans, "dirty language," "bad literature," "immoral for adolescents," but behind the shields, the real reason for censorship (as noted by Mrs. Whaley and others) is that "some teacher up there is teaching all year about niggers (in a nine-week, administration-approved mini-course on Black Literature)."

Racial, religious, and ethnic biases are behind too many censorship shields. With the U.S.Office of Education moving into Ethnic Heritage Studies, with the NCTE's concern for racism and bias in ethnic literature and with growing mandates to deal with ethnic literature in the schools, Pennsylvania and all other states might do well to anticipate the racist motives behind some attempts to curtail the freedom of teachers to choose and students to read about the new ways for expressing ideas whose time has come.

CENSORSHIP IN THE CLASSROOM--CENSURE, SELECTION, OR BOTH?

Ruth Stein, University of Minnesota

Are elementary classroom teachers more conscious of censorship, what with the spate of newspaper and journal articles on the subject? How do instructors cope with the problem when confronted with it? What forms do such confrontations take, especially in the area of language arts? Does censorship affect English instruction? And what do teachers consider censorship in the first place?

In response to such queries, a fifth-grade teacher in Los Angeles sent in three separate rating sheets issued by the California State Department of Education Curriculum Frameworks and Instructional Materials Selection Unit for evaluating language arts materials, including dictionaries, audio-visual aids, texts, guides, and anything else used to support the curriculum. She was not especially concerned about the usual points for consideration in rating such material, but, rather the part titled "Legal Analysis." This referred to compliance with new sections of the California Education Code. Here, according to legal provisions, content requirements can not reflect adversely upon persons because of their race, color, creed, national origin, ancestry, sex, or occupation. Also, no sectarian or denomination doctrine or propaganda contrary to the law is allowed. The material must contribute to the accurate portrayal of various subjects and problems.

The teacher, who sat on an evaluating committee, listened to approximately sixty-five publishers of language arts materials. She felt that not one of them met all of the requirements in the "Legal Analysis." She writes, ". . . And, let's face it. Am I really qualified, as a classroom teacher, to give an adequate legal analysis?"

What is of greater interest than her legitimate concern, is that she saw this attempt at rating teaching materials as some kind of censorship. Does censorship include examination and selection of teaching materials? Evidently one teacher thinks it does.

If we glance through various dictionaries for enlightenment, we come up with similar definitions, regardless of publishers. These include the ideas of censorship as being: 1) the act of censoring 2) the office or power of a censor 3) the time during which a censor holds office. So what is a censor?? Among the entries for the word are: 1) an official who examines a multitude of material for the purpose of suppressing parts deemed objectionable 2) one who acts as an overseer of morals, manners and conduct 3) a faultfinder and an adverse critic. Clarification or confusion??

Which definition would apply in the following instance? Parents of some students in an elementary school in St. Cloud, Minnesota, complained about a teacher's using the books of Marguerite Henry. In her horse stories, the stable boys were depicted as being black, which was found objectionable. Also, her ALBUM OF HORSES was singled out as presenting a negative image of the Native American. Some of the classroom teachers and a librarian communicated their views to the author. She requested her publisher to use more appropriate art work in her books, and to change the offending illustrations. Meanwhile, nothing has been done officially and the books are still being used as before.

In the Minneapolis school system censorship is considered a threat to the student's right to learn. In order to insure a fair hearing when allegedly offensive material is condemned, a Students Right to Learn Committee was set up. It handles official complaints about any of the materials used in the schools. According to Jane Strebel, Consultant in Library Services with the Minneapolis Board of Education, the Committee has handled no complaints from parents of elementary school children; when these have occurred, they have been taken care of by the school themselves. Complaints from elementary school personnel include the following books:

January, 1972	Harvey, TEXAS RANGERS. Random House, 1957. School principals and librarians were advised of its offensive qualities, i.e. racist statements about Native Americans and use of superlative language concerning the glories of the Texas Rangers. The book was not removed as such, but was taken off the open shelves, making it virtually inaccessible. It was not recommended for casual use.
November, 1972	Jones, FROM COINS TO KINGS. Harper, 1966. A teacher complained about the use of imagery and values in this book of poetry, with white being good and black representing the bad and the frightening. The Committee defended the book and it was retained.
	O'Donnell, JANET AND MARK. Harper, 1966. This reader was removed from the Learning Materials List because of stereotyping of Native Americans
	Ousley, AROUND THE CORNER. Harper, 1966. This book was accused of stereotyping black and white. No action was taken.
April, 1973	Neuberger, LEWIS AND CLARK EXPEDITION. Random House, 1951. Although high school teachers complained about the book because of its treatment of Native Americans, it was decided the book could be used in the elementary schools. The Committee recommended removing it from the open stacks in the school library and reserving it for teacher reference, to be used with discretion. The Committee further recommended an evaluation of all titles in the Landmark Series.
May, 1973	Miller, FIRST PLAYS FOR CHILDREN. Plays. N.D. Because of outdated concepts, it was suggested that this collection be replaced with more recent material.

The following incident demonstrates one effort in handling a potential problem in the elementary school itself, thereby avoiding expected adverse criticism. A sixth grade teacher who makes daily oral reading an integral part of her language arts program was quite taken with John Neufeld's FREDDY'S BOOK (Random House, 1973). She discussed the plot--the situations Freddy gets into because of his curiosity about a four-letter word--and recommended that her class read it. The children seemed hesitant and a few suggested that she read it aloud to the entire class. The teacher prepared the youngsters in advance by discussing different kinds of words for sex, including the one that provoked Freddy. She presented the option to those who would in some way feel uncomfortable, or those whose parents would object of leaving the room while the story was read. Two pupils chose not to hear the story, but no fuss was made over their reactions. The teacher told the class that if their parents wanted to, they could also read the story for themselves so they would understand what was going on and not get any "wrong" ideas. She urged the youngsters not to discuss the reading of the story with others, in case they got any misimpressions. It became a class "secret." Much discussion arose as a result of hearing the story, and the teacher tried to answer all questions honestly regarding sex and language. She feels her class had a valuable language lesson, as well as being smitten with the book, despite, or because of the hush-hush atmosphere surrounding the experience.

Did the air of conspiracy heighten any learning? And what happened when the "secret" leaked out to other boys and girls in the school? In the long run does this avoid problems or does it bring on attempts at censorship? The teacher did involve the parents. Perhaps this kind of "public relations" is one answer.

In St. Paul, the other one of the Twin Cities, several incidents have occurred, pinpointing the need for both a book selection policy and procedures for handling complaints. These would remove some of the defensive burdens from the classroom teacher. In a St. Paul neighborhood where Chicanos make up a significant proportion of the school population, representatives for the Migrant Tutorial Council complained about the presence of Marie Hall Ets' BAD BOY, GOOD BOY (Crowell). It was felt that that book gave an untrue picture of Mexican-Americans. The book was removed to the back shelves. Teachers were told to read any books carefully before reading them out loud or recommending them to children. Although BAD BOY, GOOD BOY is still in the library, it is not in the stacks and no longer used by classroom teachers. When a judgment is made, it will be removed altogether or placed back. Of the teachers discussing the subject, most felt this was a matter of re-evaluation and not censorship per se. Newer and better books are available and should be read in preference to the one under question.

An experienced older teacher working in a Model City school tells of protests made by Model City personnel because she told the story of LITTLE BLACK SAMBO. Her black students kept bringing their copies to class for story-telling. She did tell it to them, omitting the word, "black." She simply ignored the complaints, which also included her reading Garth Williams' RABBITS' WEDDING (Harper). Nothing came out of the complaints. The teacher did not feel threatened and carried on in her classroom as before, using her own judgment as to what she should or should not read or tell in the confines of her classroom.

A sixth-grade teacher in the same school did not fare so well. For the class play to be presented to the school, she used a version of EPIMONADES. After the play was presented, she and the school officials were inundated with criticism for tastelessness and a lack of sensitivity. Both the teacher and the school were held responsible for its presentation. Apparently the communications between teacher, parents, and the office were nil, so that few adults were aware of the dramatic plans of the sixth grade.

Adele Nystuen, fifth grade teacher in a St. Paul elementary school, has become increasingly conscious of school material susceptible to re-evaluation and to censorship for a variety of reasons. She is concerned about the effect of this on her teaching of language arts. She relates the following incidents to illustrate her point:

Nystuen read Barbara Rinkoff's MEMBER OF THE GANG to one of her classes. The book contains certain expletives as part of the boys' conversations. Because reading these words out loud would make her feel ill at ease, Nystuen omitted them without making any reference to her omissions. When she read the book at a later time to a different class, with the same deletions, she told the children she had left out certain words because they made her feel uncomfortable. The book was made available for silent reading when she finished.

Language is one sensitive area. Treatment of minority groups, however accurate, also gives classroom teachers pause. Nystuen uses the Scott Foresman reading series, which presents an unfair portrayal of the Native American in quite a number of stories. In one true story ("A Strange New Trail," VENTURES, Marion E. Gridley) an Indian boy is rebellious while attending a white school. He finally decides to conform by cutting his hair and wearing regular shoes and all ends happily. After reading this story, the class discussed whether the boy was right to abandon his culture and what the attitudes of the white people should have been.

In another story, "Remember the Good Things" by Leeuw, in the Scott Foresman VISTAS, a pioneer family discusses the atrocities committed by Indians and why the pioneers had to be wary of the Red Men. After reading the story, following the usual procedures, the class surmised how the story might have been different if it had been written from the point of view of the Native American.

Sometimes it is quite clear that what occurs in the classroom is the daily task of selection, considering the individual pupils and their respective needs. For instance, Nysteun describes the use of a kit containing several plays for oral reading practice. One play ("A Question of Loyalty," PLAYS FOR READING, Educational Progress Corp.) has a Puerto Rican boy with a Spanish accent who is teased by some of his fellow players on the baseball team. Although all ends well, with the boy accepted as a good player in spite of his accent, Nysteun did not use this play. She had in her class a boy with a Spanish accent, and she felt it might be an uncomfortable situation for him and other students. The teacher simply chose other plays for the same purpose.

Certain books chosen as free reading have the main characters engaging in activities which seem morally and ethically questionable. HARRIET, THE SPY (Fitzhugh, Harper, 1964) and FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER (Konigsburg, Antheneum) are two examples. Nysteun does not discourage the reading of these books. In fact, she might suggest them and then discuss them with the students after they have finished the stories. Nysteun asks pointed questions, e.g. "Would you like Harriet for a friend?" or "Do you think Claudia and Jamie should have hidden in the museum?" These help the children evaluate the value systems presented in the books they are reading which might have some dubious standards of behavior.

One St. Paul elementary school decreases the possibility of "incidents" by limiting the purchase of books to those with less than two-hundred pages. Books longer than that are simply not ordered, regardless of subject or merit. Selection or censorship or what?

Because of some of the incidents described above, as well as exposure to their colleagues elsewhere, St. Paul teachers are aware of pitfalls which can affect the atmosphere in which they teach, what they teach, and how they choose to teach. Teachers have voiced anxiety about pressures on them, especially in the fields of English and language arts, in the face of more realistic books being published for youngsters, both in topic and in the language used. With increased sensitivity regarding feminism, race, ethnic, and religious relations, more and more school materials used to support the curriculum and for leisure time are being scrutinized. The teacher is held accountable for whatever occurs in the classroom. Teachers don't mind the responsibility. They do want guidance in being prepared in advance, especially those on the elementary school level.

Before any outraged complaints of personnel or parents became an issue, and in response to a felt need, the St. Paul Board of Education convened a Materials Selection Policy Committee. The superintendancy requested the Committee to produce policy statements on the subjects of materials chosen for use in the schools and procedures for handling complaints against such materials. Other concerns included the question of academic freedom, selection processes, forms of censorship, internal censorship, and "leisure-time" materials in the schools contrasted with those supporting the curriculum. The Committee included elementary school teachers and humanities and

English supervisors. The document proposed for adoption is ten pages long. Except for two appendices containing the "School Library Bill of Rights for School Library Media Center Program" and the "Library Bill of Rights," the words, "censor" and "censorship" do not appear. The members of the Committee feel that adoption will bring about a relaxed atmosphere in the classroom where teachers, administrators, pupils and parents will cooperate in an open give-and-take environment which can only lead to better teaching and improved learning. What do you think?

THE CENSOR

The Censor sits

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

From the book THE MASON WILLIAMS READING MATTER, Copyright © 1964, 1965, 1966 1967 and 1969, Published by Doubleday & Company, Inc.

A CASE FOR CENSORSHIP

Thomas J. Blee, Citizens for Decency through Law, Inc., Cleveland, Ohio

At the very outset, let us not shrink from a forthright admission as to what is being propounded--and opposed--in this series of articles. The issue is censorship and nothing is to be gained by pretending that we are discussing something else. It is virtually de rigueur for those who favor censorship of obscenity to draw back from the label, just as it is necessary for those who oppose censorship to admonish that they do not thereby espouse obscenity.

It is possible to grant both parties their pretensions without affecting the discussion, so long as we agree on the battleground.

And we are met on the battleground of obscenity.

The position of Citizens for Decency through Law is a simple one, and from a legal standpoint, an impregnable one. Since its founding some seventeen years ago, CDL has espoused the enforcement of existing laws against obscenity.

Nothing less, nothing more.

To appreciate that position requires a brief summary of the legal history of obscenity legislation. To begin, it is a fact that the distribution and sale of obscene materials have never been legal in this country. Add to that the fact that there are no laws, nor have there ever been any laws, which proscribe an individual's right to read. The net result of these two legal facts is that there is no censorship of one's right to read anything which he may be able to procure. There are, on the other hand, penalties for those who produce and distribute obscenity for profit. While one may argue that the end result is the same (and it is not), there is nevertheless a vast difference in both the intent of the law and the effect of the law. The obscenity laws are concerned with conduct, not with free speech. And the focus is not upon the reader, but upon the panderer.

This distinction between "conduct" on the one hand and "speech" on the other is, of course, a nice one. The courts have had many occasions to grapple with the two concepts, both inside and outside of the area of obscenity. For example, the Supreme Court has ruled that a man who wore a jacket emblazoned with a patch which read "F--- the draft" was engaging in a protected form of communication, i.e. speech. Therefore, even though the jacket was worn in a public place and was plainly offensive to members of the general public, his "action" was speech which was protected by the First Amendment. In another context, the same Court found that a broadcast from a loud-speaker at 3:00 A.M. was "conduct" which could be proscribed and penalized by the state without offending the First Amendment. One can harmonize these results by suggesting (as did the Court) that the public could avert its eyes from the offensive jacket, whereas it is difficult to avert one's ears. This does little to differentiate between speech and conduct, however, and that is a key dividing line which arguably separates the protected from the less protected forms of communication.

Even the argument that the public may avert its eyes from obscenity has broken down in the wake of the flood of pornography which has overtaken the country. Charles McCabe, whose San Francisco column "The Fearless Spectator" has regularly assailed those who advocate control of pornography, has recently complained that, as he walks down Broadway in San Francisco, he is subjected to repeated assaults on his attention by barkers for topless and bottomless joints. McCabe finds this to be "intrusive and offensive." And well he might, since the prevalence of obscenity in all of its attendant forms has made it impossible for the public to "avert its eyes" without closing them altogether.

To many, it will come as a surprise to learn that obscenity as such (that is, obscenity for its own sake, unconnected with legitimate political protest) is not protected by the First Amendment. This is so despite the fact that obscenity nearly always emerges as some form of printed material or filmed material, and that both of these forms of communication arguably fall within the "press" whose freedom is guaranteed by the First Amendment. Those who would take an absolutist view of the First Amendment make this argument with great fervor. The language of the amendment is absolute, they say, and that should be the end of the matter. The same argument could, and no doubt should be made on behalf of the Ten Commandments. But neither reading accords with reality.

Somewhat in the spirit of the devil quoting Scripture, the words of John Milton are offered in support of the necessity for censorship laws and for a non-absolutist reading of the First Amendment:

License they mean when they cry liberty;
For who loves that, must first be wise and good.
John Milton, Sonnet XII

Milton does no more than recognize that liberty changes to license in the hands of those who use it for selfish purposes. Thomas Mann expressed the same thought only slightly differently when he wrote: "The apostles of liberty seek only license." No one would deny that the highest aspiration of man is to reach that stage of development where he is totally self-controlled and self-governed. The law itself could have no higher purpose than to extinguish the need for law.

This thought was given one of its earliest practical tests by the New England-born leader of the Putney Corporation of Perfectionists, John Humphrey Noyes. Shortly before his arrest on charges of adultery in 1847, Noyes wrote in the PERFECTIONIST paper:

> In a holy community, there is no more reason why sexual intercourse should be restrained by law than why eating and drinking should be--and there is as little reason for shame in the one case as in the other. (Stewart H. Holbrook, DREAMERS OF THE AMERICAN DREAM, NY: Doubleday, 1957, p. 3)

Of course, he was right. In the perfect community, there is no need for law of any kind, man-made or God-made.

A perfect community is a perfectly appropriate place for an absolutist First Amendment. Absolutely no laws could be made or enforced against freedom of speech or press (or conduct for that matter) simply because there would be no need for such laws. We are, however, a nation of laws because laws permit imperfect people to function in an imperfect world. In the context of obscenity, were it not for the fact that there are people who procure young girls, pay them for permitting themselves to be sodomized, and then sell these photographs and films for profit--were it not for the existence of these people the subject of obscenity and censorship would not arise. The same is true of all laws, whether governing public morality or merely permissible human conduct, insofar as those terms are distinguishable.

An absolutist view of the First Amendment realistically gives free rein to counterfeiters, defamers, slanderers, bribers, perjurers, copyright violators, and people who would yell "fire" in a crowded theater merely to observe the panic. Those who accept these exceptions, or any of them, must necessarily agree that the absolutist argument is inapplicable in the case of obscenity as well, or else be guilty of holding an incongruous view which could only be described as "selective absolutism."

The reason why obscenity (and other forms of objectionable communications) has unvaryingly been denied the protection of the First Amendment is rooted in the early English common law, and in the perceived intent of the framers of the Constitution in proposing the amendment. The rational purpose of an amendment which guarantees freedom of press and of speech is to permit the free flow of ideas between the people of the nation, thereby guaranteeing that strength which is best forged in the fire of well informed and well argued differences of opinion and philosophy. In placing obscenity beyond and outside of the protection of that amendment, the Supreme Court has consistently held that obscenity is not an idea, and even if it could be so construed, it is not such an idea as deserves the protection of a Constitution dedicated to the dignity of man.

Thus we are full circle. The First Amendment guarantees speech, but that protection does not extend to the point where speech becomes non-permissible conduct, and that determination is made on the basis of whether the harm threatened by that conduct overbalances the ideal of free speech, which in final turn is based on a judgment as to whether the speech/conduct can conceivably contribute anything toward human enlightenment.

Those who are disturbed by the application of so many tests and balances to such a plainly worded statment as "Congress shall make no law. . .abridging the freedom of speech, or of the press" are reminded that the United States Supreme Court has sat for nearly 200 years to interpret this and other language of the Constitution in the light of a changing society with changing needs, thereby giving a continuing vitality to the principles embodied in that remarkable document.

Perhaps it has been unnecessary to spend the major portion of this article in defense of the mere premise that censorship is permissible in our democratic society, both legally and realistically. However one can hardly engage in meaningful discourse until prejudice and superstition are laid to rest--and it is regrettably true that the mere charge of "censorship" is akin to shouting fire in a crowded theater (to repeat Justice Marshall's famous analogy). The public reaction is uncritical, and highly satisfactory to the shouter, and it produces the same reaction every time whether there's a fire in the theater or not.

The real issue then, is whether censorship is preferable to wide-open obscenity. We are at the front lines now. Those who oppose enforcement of obscenity laws on this level are for obscenity. Those who urge enforcement of obscenity laws are against obscenity. Citizens for Decency through Law is for enforcement of existing obscenity laws.

That being so, it can only be that sincere proponents of unfettered obscenity (that is, those who oppose pornography control and yet have no financial interest in marketing obscenity) have based their case on the premise that the average man is incapable of differentiating between art and obscenity, and so we are far better off with some obscenity than with no art. The argument can be a persuasive one, especially if one is grouped with that strata of persons who are considered sufficiently cultured to appreciate art, and who fear any lower-strata meddling in this preserve. This case, however, must necessarily weaken and even disappear when one enters the realm of hard-core pornography. Obscenity is not art by any definition.

Nevertheless as the two draw closer to the dividing line, it becomes inevitably truer that absolute separation becomes progressively more difficult. But why this difficulty should prove unbearably burdensome in this area of human existence and not in others is a question that must be raised. The legal line between murder and justifiable homocide is simply the intent of the killer. And the discernment of this intent is entrusted to an egalitarian panel of jurors who have not seen the crime, do not know the participants, and have no training in psychology. How is it that we can entrust these twelve people with the task of drawing the line between murder and non-murder, but deny them the capacity to draw the line between art and obscenity when all the elements of the matter are directly before them? In truth, each of us shares the human capacities of Justice Potter Stewart, who admitted that, while he could not define pornography, he knew it when he saw it. While that won't do as a legal test, it aptly describes the test which humanity has always applied to questions of right and wrong, morality versus immorality, normal versus deviant. It is only when we attempt to reduce that knowledge to words that we begin to doubt our abilities (or rather, the abilities of others) to judge that which must necessarily be judged in the light of human experience. Few would have a problem in identifying a sack of garbage. Yet any definition of garbage would be legally assailable, since one man's lemon rind is another man's "twist." Legal semantics have not eliminated our capacity to separate garbage from edibles on a practical level--no more so should they be used to freeze us into immobility in any other context where judgment must be used in place of mechanistic selection.

The argument for differentiating between art and "trash" is made eloquently by Walter Berns in his article, "Democracy, Censorship and the Arts."

> One who undertakes to defend censorship in the name of the arts is obliged to acknowledge that he has not exhausted his subject when he has completed that defense. What is missing is a defense of obscenity. What is missing is a defense of the obscenity employed by the greatest of our poets--Aristophanes and Chaucer, Shakespeare and Swift--because it is impossible to believe, that what they did is indefensible. . .
>
> . . .great poetry, even when it is obscene is of interest only to a few--those who read it primarily for what is beyond its obscenity, that towards which obscenity points. But when obscenity is employed as it is today, merely in an effort to capture an audience or to shock without elevating, or in the effort to set loose idiosyncratic 'selfs' doing their own things, or to bring down the constitutional order, it is not justified, for it lacks the ground on which to claim exemption from the law. The modern advocates of obscenity do not seem to be aware of this consequence of their advocacy. They have obliterated the distinction between art and trash, and in so doing they have deprived themselves of the ground on which they might protest the law. (Walter Berns, "Democracy, Censorship and the Arts," originally published in CENSORSHIP AND FREEDOM OF EXPRESSION, Gambier, Ohio: Public Affairs Conference Center, 1971, and reprinted in WHERE DO YOU DRAW THE LINE?, edited by Dr. Victor B. Cline, Provo, Utah: Brigham Young U Press, 1974, pp. 41-43)

Thus, it is apparent that the distinction not only can be made, but it must be made. For it is as true in art as it is in coinage that Gresham's law will inexorably operate to permit the debased to drive out the valued.

The argument for censorship as the only alternative to the debasing of our art form, and indeed of our entire society, is best presented by Irving Kristol in his essay, "The Case for Liberal Censorship."

> If you look at the history of American or English literature, there is precious little damage you can point to as a consequence of the censorship that prevailed throughout most of that history. Very few works of literature--of real literary merit, I mean--ever were suppressed; and those that were were not suppressed for long. Nor have I noticed, now that censorship of the written word has to all intents and purposes ceased in this country, that hitherto suppressed or repressed masterpieces are flooding the market. Yes, we can now read FANNY HILL and the MARQUIS DE SADE. Or, to be more exact, we can now

> openly purchase them, since many people were able to read them even though they were publicly banned, which is as it should be under a liberal censorship. So how much have literature and the arts gained from the fact that we can all now buy them over the counter, that, indeed we are all now encouraged to buy them over the counter? They have not gained much that I can see. (Irving Kristol, "The Case for Liberal Censorship," originally published in the NEW YORK TIMES, March 28, 1971 and reprinted in WHERE DO YOU DRAW THE LINE?, edited by Dr. Victor B. Cline, Provo, Utah: Brigham Young U Press, 1974, p. 54)

Kristol then goes on to lay to rest one of the most popular shibboleths raised by the opponents of censorship:

> Just one last point which I dare not leave untouched. If we start censoring pornography or obscenity, shall we not inevitably end up censoring political opinion? A lot of people seem to think this would be the case--which only shows the power of doctrinaire thinking over reality. We had censorship of pornography and obscenity for 150 years, until almost yesterday, and I am not aware that freedom of opinion in this country was in any way diminished as a consequence of this fact. Fortunately for those of us who are liberal, freedom is not divisible. If it were, the case for liberalism would be indistinguishable from the case for anarchy; and they are two very different things. (Kristol, p. 55)

They are indeed. As different as liberty and license. As different as obscenity and art.

The reader is invited to make his informed choice.

SHOPTALK

"Teen-agers know a lot today. Not just things out of a textbook, but about living. They know their parents aren't superhuman, they know that justice doesn't always win out, and that sometimes the bad guys win. . .Writers needn't be afraid that they will shock their teen-age audience. But give them something to hang onto, Show that some people don't sell out, and that everyone can't be bought. Do it realistically. Earn respect by giving it." (Susan Hinton, "Teen-Agers Are for Real," NEW YORK TIMES BOOK REVIEW, August 27, 1967, p. 29)

Non-funny as most censorship episodes are, occasionally I stumble upon an incident which is so ludicrous that the most serious-minded teacher might be amused. One such incident is told by Frederic R. Hartz ("Obscenity, Censorship, and Youth," CLEARING HOUSE, October 1961, pp. 99-101). Hartz notes that the situation in censorship may have improved, and "we seldom read currently, at any rate, of the Brooklyn superintendent of schools, or member of the board of education, who was stirred to the depths of his soul by the recitation in our public schools of such an immoral poem as Longfellow's THE BUILDING OF THE SHIP. His objection was based upon the fact that the ship was pictures as leaping 'into the ocean's arms,' and that Longfellow went on to say:

How beautiful she is! How fair
She lies within those arms, that press
Her form with many a soft caress
Of tenderness and watchful care! "

CENSORSHIP, SEXISM AND RACISM

John M. Kean, University of Wisconsin, Madison

"Everybody says 'come on!' here," thought Alice, as she walked slowly after the Gryphon; "I never was ordered about so before in all my life--never!" (Lewis Carroll, ALICE'S ADVENTURES UNDERGROUND, NY: Dover, 1965, p. 79)

In the introduction to the INTELLECTUAL FREEDOM MANUAL the American Library Association defines intellectual freedom as "the right of any person to believe whatever he wants on any subject, and to express his beliefs or ideas in whatever way he thinks appropriate. The freedom to express one's beliefs or ideas, through any mode of communication, becomes virtually meaningless when accessibility to such expression is denied to other persons." (American Library Association, Office for Intellectual Freedom, INTELLECTUAL FREEDOM MANUAL, Chicago: ALA, 1974, p. viii)

In San Antonio, Texas, a Chicano high school student when asked whether he had ever been punished for speaking Spanish at school replies ". . . they took a stick to me. . . if you want to be an American, you have got to speak English." (Rubén Solazar, from "A Stranger in One's Land" in Edward Simmen ed. PAIN AND PROMISE: THE CHICANO TODAY, NY: NAL, 1972, p. 163)

It is my contention that the principles of intellectual freedom and the principle of promoting non-discriminatory materials for children are on a collision course. They are on this course because both positions are valuable to most of us; we find ourselves caught with internal conflicts because there is value in both positions. They are on this course because the major advocates and promoters of each fail to deal with the major positions of the other side. The advocates of intellectual freedom don't respond to those who claim that the material is biased. Those who claim material currently available is discriminatory don't seem to be at all concerned about principles of intellectual freedom. Hence the advocates of intellectual freedom find themselves using tortuous logic to support intellectual freedom. And those who are worried about discrimination seem ready to sacrifice all that has been gained in intellectual freedom to get rid of materials that they find inappropriate to their own beliefs. The collision seems even more inevitable because the major professional organizations and governmental bodies seem to be falling over themselves producing seemingly conflicting directives within their various committees, councils, and regulatory bodies.

Not only are we being ordered about but we are being driven into an advanced stage of confusion by our attempts to be responsive to our students, our profession, the community and the legislatures which represent them. The legislatures are adopting statutes and the departments of public instruction are developing administrative codes that call upon us to do things now that seem almost contradictory. We are to provide access to current, balanced collection of books, basic reference materials, texts, periodicals, and audio-visual materials which depict in accurate and unbiased ways the cultural diversity and pluralistic nature of American society, yet all available materials are biased in some ways because all people--authors, publishers, teachers--have conscious and unconscious biases.

The conventions, structures, and values of education do not spontaneously appear; they must develop historically from past practices, beliefs, rituals, and creeds. Perhaps these influences diverge, pulling education in different directions; perhaps they are common to most people and converge. Sometimes the conventions and the values themselves seem inconsistent or in conflict. The right to read, to explore, to find one's own identity, to search for truth may now be in conflict with several other values that teachers have espoused (at least abstractly, if not in practice). Arguments for intellectual freedom, for teachers and for students, are seemingly in conflict with arguments for community control of education. Arguments for allowing teachers and students to study the ways of the world are pitted against the expressed desires of parents to protect their children from the harsh realities of life. At one and the same time, advocates of non-discrimination state that too many materials for children and teenagers are too optimistic, too biased toward white male domination, while others suggest that the same material is un-Christian, un-American, and Communistic.

Some teachers are quietly reassessing materials, removing those that they feel are inappropriate; other teachers are fighting to continue to use materials which others find offensive. Most teachers are caught supporting two conflicting views. They want to provide materials that do not discriminate, and they want the right to teach what is real. They want to support children's rights, teacher's rights, parent's rights, community rights, and people's rights. Unfortunately, our imperfect understanding of these rights suggests that they are in conflict--conflicts which the advocates of each seem to ignore and for which no comfortable solutions for the teacher seem possible at this time.

There is a conflict between the oft stated recommendations on censorship that "each English department should expect its members to prepare rationales for any book to be taught in any class," (Ken Donelson, "Censorship in the 1970's: Some Ways to Handle It When It Comes /And It Will/," ENGLISH JOURNAL, February 1974, p. 50.) and recommendations on provision of literature that "teachers must provide each student with as many different works as possible, . . . must encourage the student to respond to as many works as possible." (Alan C. Purves, HOW PORCUPINES MAKE LOVE: NOTES ON A RESPONSE CENTERED CURRICULUM, Lexington, Mass.: Xerox Publishing, 1972, p. 37)

Even the major organizations seem to be offering conflicting advice. The NEA in one pamphlet for parents urges them to "Back up your local school when books are rejected that are not good enough--even if they are the best available." (National Education Association, HOW FAIR ARE YOUR CHILDREN'S TEXTBOOKS, Washington, D.C.: NEA, 1973, p. 5) Three paragraphs later the pamphlet states: "If your state or local school system has textbook laws that hamper the freedom of selection committees and publishers alike, work in your community toward getting these restrictive procedures eliminated."

A committee of the American Library Association recently complicated the issue by proposing and promulgating a statement regarding evaluation of children's books that perforce would require us all to become censors. They stated two positive goals for libraries, a) to provide information on the entire spectrum of human knowledge, experience, and opinion and b) to introduce children to those titles which will enable them to develop with a free spirit, an inquiring mind, and an ever-widening knowledge of the cultures in which they live. But they also made a case for censorship by stating: "We cannot erase the past, and indeed it would be a disservice to the child to do so--to pretend that discrimination, prejudice, and misinformation never existed. But when it is not clear from the context that the book belongs to a past era, when it apparently fosters for the present day concepts which are now deemed to be false or degrading, then, despite the title's prestige, the librarian should question the validity of its continued inclusion in the library collection." (American Library Association, Children's Service Division, "Proposed Statement About Re-evaluation of Children's Books" cited in James A. Harvey's "Acting for Children" ISSUES IN CHILDREN'S BOOK SELECTION, NY: Bowker, 1973, p. 68. It should be noted that Mr. Harvey was taking exception to the proposed policy, not defending it.)

As a teacher I am sometimes confused about my own responses to censorship in the schools. I find it easier to talk about censorship in libraries or in schools other than my own. I support community participation in educational decision making, even community control of education, and believe that the people who pay my salary have some say in what I am to do to earn my pay. Yet, I also support the right of children and adults to explore the world of materials in whichever direction they want to go. In essence, I support the freedom to read and to view; yet, I recognize that what one reads or views effects how one views the world, that children's perceptions of their own identity, their futures, can and are in some senses controlled, in fact warped, by what they read. Thus for students under my control, am I justified in censoring what they have access to?

The Civil Rights Act of 1964 and Title IX of the Education Amendments of 1972 are important tools to eliminate discriminatory practices in education. State legislatures should encourage, even demand that schools provide materials which reflect, respect, and promote racial identity, diversity, and respect for different groups. But what if my students want to read LITTLE BLACK SAMBO? Who has the right or responsibility to decide that LITTLE BLACK SAMBO, or DOWN THESE MEAN STREETS, or MANCHILD IN THE PROMISED LAND will or will not be available to read. If only to point up that all materials have bias, every type of instructional material has been analyzed. These analyses have shown that spelling books, math books, language arts books, reading texts, social studies texts, fairytales, Mother Goose, and many, many pieces of literature are racist, sexist, or nationalistic in the extreme.

In a SCHOOL LIBRARY JOURNAL article, one author argued for editing the classics "to remove social stereotypes as to reduce ethnocentricity. . . because of their age long acceptance and popularity." (Mavis Wormley Davis, "Black Images in Children's Literature: Revised Editions Needed," ISSUES IN CHILDREN'S BOOK SELECTION, p. 74. A feminist critic argued that PIPPI LONGSTOCKING should be revised so that children all over the world might not be deprived "of one of their most rewarding reading experiences. The Pippi books would be just as funny, just as 'inspiring,' without their racist and sexist aspects." (Kik Reeder, "Pippi Longstocking--Feminist or Anti-Feminist," INTERRACIAL BOOKS FOR CHILDREN, 1974, p. 12) In West Virginia, community members are shooting people and bombing schools to get selections from the works of Dick Gregory, Eldridge Cleaver, Gwendolyn Brooks, Malcolm X, and Allen Ginsberg removed from schools. (COUNCIL-GRAMS, National Council of Teachers of English, November 1974, p. 6)

Under pressure from all sides, some teachers have elected to censor materials in classrooms. They have tried to hide this censorship under the guise of "evaluating," a euphemism that should perhaps merit an award from the National Council of Teachers of English' Committee on Public Double Speak.

WHAT CAN BE DONE?

One partial solution to the dilemmas of censorship versus freedom to read and learn is to separate the type of books that are used in classrooms. Perhaps we can "re-evaluate" textbooks, but not trade books.

We can add many titles to the collections of trade books in schools that will provide an opportunity for children to explore diversity in the United States and the world. However, two things need to be carefully worked out. What is a textbook and what is a trade book? Textbooks fit the category of conspicuous consumption. In other words, they become obsolete, and are changed frequently because of physical wear and tear if for no other reason. They need to be updated regularly to include what the best current scholarship suggests.

A textbook under most circumstances is not the unique vision of an author, although the author may feel that it is. It is rather the collected wisdom of a variety of people, reviewed for accuracy whether it be linguistic, historic, scientific, or music, by a variety of experts. Yet it is known that experts disagree also; not all literary critics, nor indeed all linguistics will agree about what ought to be in the English books. And when a variety of critics point out that the literature anthology used as a text does not contain a balanced collection reflecting the diversity of cultural or personal values in the country, such criticism needs to be taken to heart and the selections re-examined accordingly.

Among trade books which we provide, I would argue for the widest possible diversity in points of view. But what do we mean by diversity? It seems self-evident that we are ready to accept diversity on very limited terms. In Wisconsin, the regulatory codes call for collections which depict "in an accurate and unbiased way the cultural diversity and pluralistic nature of American society." (PI 8.01 121.02 SCHOOL DISTRICT STANDARDS, Department of Public Instruction 2 j., September 17, 1974.) This, of course, says nothing about the nationalism which might be presupposed in such a material. There are many who argue that there should not be diversity, if diversity implies different ways to view the world. There are, by their views, only absolute values, and anything that questions those values is not to be read or viewed in the schools. It would seem for example, that there is no way that Native American values could be presented in Kanawna County, West Virginia, particularly with regard to religious values because, these values are labeled other than Christian. It would seem equally difficult to provide materials which support sex equality, because again, this position has only tenuous support in much fundamentalist interpretation of Christianity.

We are willing to say that there should be material by and about Chicanos, Puerto Ricans, Native Americans, Blacks and Asian peoples. We are willing to read or explore the culture and the literature of these peoples. But we are not apparently willing to explore alternative life styles in other directions. I doubt very much whether the Wisconsin legislature meant to encourage homosexual literature for example. I doubt whether they would be happy with biographies that portrayed the founders of this country with the honesty that scholars can bring to this practice. Nor do they really care to have students read and discuss the discourse of either modern radical writers or so called "vulgar" or "obscene" writers--writers that use the vernacular to express the realism of what they talk about. We, as teachers, must make judgments about what is really vulgar or obscene. Comstock once said, "Satan adopts devices to capture our youth and secure the ruin of immortal souls. . . . of this class, the love story and cheap work of fiction captivate fancy and pervert taste. They defraud the future man or woman by captivating and enslaving the young imagination. The wild fancies and exaggerations of the unreal in the story supplant aspirations for that which enables and exalts." (Anthony Comstock, TRAPS FOR THE YOUNG, Cambridge, Mass.: Harvard U Press, 1967, p. 10) Today a librarian says, ". . . racist materials are simply another form of pornography. They are anti-human . . . . I object to the library stocking materials that say bigotry is just another point of view." (Dorothy Broderick, "Censorship Re-evaluated," in ISSUES IN CHILDREN'S BOOK SELECTION, p. 66)

The Office for Intellectual Freedom of the American Library Association reminds us that censors are generally motivated by material which conflicts with their own family values, political views, religion, or minority rights. (American Library Association, Office for Intellectual Freedom, INTELLECTUAL FREEDOM MANUAL, Chicago, ALA 1974, Part 4, pp. 21-22) Sexism and racism in instructional materials can involve all of these. There is, as of now, no apparent rationale that allows for any compromise between the views. I often tend to look for simple solutions to complex problems. One that appeals to me in this case was described by Patricia Finley:

"We might be better off with as wide a selection of books as possible and perhaps a sign over the collection proclaiming, 'Danger Here!' Ideas, experiences, ways of thinking and doing that may differ from yours. Not all of these books are equally 'good' in literary, artistic, political, scientific, or moral value. You be the judge--but, please, judge only for yourself." (Patricia Finley, "Advocating Children's Rights," NEWSLETTER ON INTELLECTUAL FREEDOM, September 1974, p. 129)

But books are in the school and classroom libraries because we put them there and we do make judgments. When we pick out a story to read to kindergarten children or we drive fifty miles to get fifty books for a month from the county library for children to be emersed in, since there is no library in our school, or we trust the judgment of the Newbery List or the Council on Interracial Books for Children, we must make a decision knowing that perceptions of what we should be exposing children to will differ among the Cree, the Arapaho, the Miccosukee, the Navajo. They have the right to choose what they will read and what their children will read at times. It would take a Solomon to decide when the community's majority has the right to determine acceptibility of school materials. There will seldom be a clear cut, unambiguous decision as to what kinds of censorship (whether by self, professional societies, governments, communities, or pressure groups) we can agree to.

Intellectual freedom is not a concept that we all share in the same way. Justice Potter Stewart said, "Censorship reflects society's lack of confidence in itself. It is the hallmark of an authoritarian regime. . ." (American Library Association, Office for Intellectual Freedom, INTELLECTUAL FREEDOM MANUAL, p. vii) Even the Freedom to Read Foundation picks its cases carefully and cannot fight censorship on all fronts at all times. Perhaps that's a model we should keep in mind as we struggle with our own censorship decisions.

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CENSORSHIP IN INDIANA - - - -Richard Blough, Emmerich Manual High School, Indianapolis

Censorship fires are burning in school board meetings and administrative offices in Indiana. Recently, several communities battled against certain literature anthologies for their use of damn, hell, and "questionable biblical references." Elsewhere,an administrator banned HUCKLEBERRY FINN and TO KILL A MOCKINGBIRD. It has become commonplace in some communities for some fundamentalist ministers and church members to voice objection to curse words in literature and thus threaten a "preacher" boycott on radio, in front of the school or school board meetings if these works are not withdrawn from classroom use. Another common retort is that "I don't want my tax dollars going for that kind of trash." School boards have too often neglected to develop policies to handle complaints and have catered to single or collective hostile attacks on books.

Apparent peace and tranquility prevail on the firing line in the English classes for three reasons. English teachers have prepared forms for critics (using THE STUDENTS' RIGHT TO READ complaint sheets), and the length and character of the form may have challenged the imagination and intent of the complainant. Second, teachers are willing to substitute another book for an objectionable one. If the parent objects to INVISIBLE MAN, TOM SAWYER, TOMMY, WHEN THE LEGENDS DIE, or THE CATCHER IN THE RYE, the student simply selects another from a suggested,rather than a required reading list. The third consideration seems to be the sensible book selection by faculties. Many Hoosier schools have phase-elective English classes and, therefore, are accustomed to selecting texts after a discussion with several teachers. Screening committees within departments and schools are preparing rationales before agreeing upon the selection and use of certain books. Even these steps do not prevent visits from critics, but the schools are better prepared to meet them. Hoosier schoolmen seem to think that every critic has the right to be heard and every school has the responsibility to meet his criticism promptly and professionally.

HOW TO STACK FIREWOOD SO TEACHERS AND BOOKS AREN'T BURNED BY CENSORS

Sharon Crowley, Northern Arizona University
George Redman, Benedict College, Columbia, South Carolina

"It's nobody's business in New York, Chicago, or Bismarck," said the parent who caused a bookburning in North Dakota in 1974. One of the students in my humanities course thought it concerned him, however, and became so involved that he handed me the "reaction paper" cited below, complete with his rhetorically chosen expletives:

> This newspaper article appeared in our own local tabloid, obscurely placed on the back page. Oh how fucking true those words are. . . 'It's later than you think.'
>
> The lady states that T.V., newspapers, and radio have blown it out of proportion (familiar phraseology these days), that they hadn't burned hard-back classics, but 'cheap paperbacks.' I'm glad she wasn't around when those 'classics' were written, lest we may not have them today. But she was wrong, because she didn't burn some 'paperbacks,' she burned the constitution of the United States!
>
> 'A man with a gift would not write such filth,' states another guardian of young morals. Well there goes our hum class right out the window. Can you imagine what upstanding citizens of Drake, N.D., would do to Joyce, Mailer, or Burgess? It's the ole bullshit theory of legislating morals. The same fucking morality that elected Richard M. Nixon.
>
> Oh well, this happened in Drake, North Dakota. . .it doesn't affect me. It doesn't matter, Hitler could never gain power in America.
>
> It's later than you think. . . or how to survive in our native Rockies with a map and an M-16. . . I could do more with this but I'm shaken and pissed! Is there anything in the article to remind us of other such book burnings?

A heated discussion followed about academic freedom and the purpose of a literature and humanities class. "What do we do about it?" remained unresolved as the discussion continued in the halls.

Even though I empathized because I'm in the same position--"we're all in the same boat" sort of thing--I wondered what I was going to do about it; I felt powerless and unable to help the teacher in North Dakota. I got my own house in order by reviewing the rationale and defense strategy for an anticipated attack on my reading list and then, not knowing what else to do, I wrote Ken Donelson, an NCTE leader concerned about censorship. He asked me my feelings upon hearing of the Drake episode. I hesitated as I hate to get involved when someone leaves their lights on in the parking lot, but since censorship diminishes me professionally, I decided to try to make a couple of my pedagogical beliefs perfectly clear.

Every English teacher is liable to censorship; here's why. I write this at a private black college in South Carolina, with the heel of my hand sticking to the paper, still faced professionally with the same censorship problems I had in humidity-free Colorado. There, the dean warned me I could expect a challenge to my use of Norman Mailer's WHY ARE WE IN VIETNAM? He had been stopped downtown by a good Republican of 30 years who wanted to know why, with so many good books to choose from, were his teachers requiring GET OUT OF VIET NAM! (sic) I had my rationale ready, that is, that Burgess' CLOCKWORK ORANGE and Mailer's WAWIVN? both featured a unique use of language, centered about violence, were told in the first person, so forth. I then asked my colleagues for advise as Donelson suggested in the February 1974 ENGLISH JOURNAL; Dr. Crowley helped clear cobwebs--"First person narration, eh? How's that relevant to a censor? He'll say "hanh?" Also, don't assume everybody agrees it's a good thing to read about violence." Such outside observations help pre-think defensive strategies.

I can also take a hint, so I censored myself by announcing that with all the good books there are to read, attendance, discussion and participation for Mailer would be optional. Those who didn't want to expose themselves to the material could suggest another book they'd always wanted to read; only those who wanted to would discuss Mailer's use of standard English to describe nature and his use of obscenity to discuss man's blood lust.

In returning to the problem of censorship, however, not only is every English teacher liable to censorship; every good teacher is bound to attract attention--the rumor of a good teacher spreads like an Arizona forest fire, as someone said. What profile does a good teacher have? I would define a good teacher as one who is subversive of the status quo and who corrupts the youth in the same sense that Socrates did. Hopefully, a good teacher can remain employed, and I want to suggest some survival strategies.

The development of a questioning mind should be a school's mission, and fortunately, English teachers are not alone in this enterprise. Many articles bring censorship success and failure to light; Mary Hepburn tells of a successful textbook ban that is appropriate to this discussion of nurturing a questioning mind:

> It should be noted that this series of textbooks, like other materials in the 'new social studies,' emphasizes the teaching of inquiry skills from history and social science. Inquiry involves hypothesis formation and a proof process based on analytical questions. Fenton has expressed the view that a useful, independent citizen must develop skills of inquiry to 'separate truth from falsehood and acquire dependable new knowledge.' (Mary A. Hepburn, "A Case of Creeping Censorship, Georgia Style," PHI DELTA KAPPAN, May 1974, p. 613)

Teachers who have a vested interest in the status quo, on the other hand, will prevent censorship by using dry-as-crackers formulaic materials as were the "non-inquiry type chronological histories" adopted in Georgia.

A true teacher, then, does the best he or she can to create and nurture a questioning mind; thus, a good teacher has to examine anything that smacks of centerism or parochialism whether it be geocentric, ethnocentric, or egocentric; a good teacher acts in accordance with Moffett's paradoxical metaphor that the more one goes outside oneself, in writing and in literature, the more one frees oneself. (James Moffett, TEACHING THE UNIVERSE OF DISCOURSE, Boston: Houghton Mifflin, 1968, p. 57)

To say this another way, a person's attitudes, values, beliefs, customs, what all, are snugly stacked, like a pile of logs in one's mind. A new perception, fact, or belief is a new log that someone has tried to cram into one's neatly stacked log pile; when someone, say, a teacher, is successful in putting a new log in, or of extracting an old log, the pile tumbles. One then frantically tries to establish order and build a comfortable mind-set. (I stole the log pile metaphor from Dr. John Hove, editor of NCTE's booklet, MEETING CENSORSHIP IN THE SCHOOL: A SERIES OF CASE STUDIES) As a rule of thumb, one can tell whether a class or movie was good or not by observing the audience behavior afterwards--if, on the sidewalk or in the hallways, the audience is bored, sullen, or wondering where to get a pizza, no new logs, nor old ones, were tampered with.

A good teacher, therefore, rattles the chains that cinch a censor's log pile; the February 1974 ENGLISH JOURNAL identified eight of these logs as Sex, The American Dream, War and Peace, Religion, Sociology and Race, Language, Drugs, and Inappropriate Adolescent Behavior. All of these issues, with the possible exception of sex--which fits too because of women's lib--are really political, and not moral--although I think of Socrates' trial. Was SLAUGHTERHOUSE really burned because of the four-letter words of because it is pacifist? Remember the character in the hospital bed beside Billy Pilgrim--the retired general--doesn't he, ironically, represent the mindset of the citizens of Drake, North Dakota, and of every town without a bookstore? Freedom to utter obscenities seems to these people to be subversive of the culture they have built for themselves at such great hardship and cost; their fanaticism at preserving it shows they are aware of its fragility and fallacious nature, even if only subconsciously. Do you have to grant censors their good intentions? I think so--they don't consciously understand why they fear obscenity--they can't grasp the whole concept, only those words.

Free exchange of ideas is threatening; they don't want to think about racism, just practice it; they don't want their kids to be sympathetic to ghetto kids (which is the effect created by a powerful book like MANCHILD--the obscenity there is peripheral to Brown, but to Drake, N.D. it is a sympton of the whole mindset, and something they can attack easily, because they don't understand the psychological threat of the book as a whole.) That's why so many writers (Mailer is the best case in point) choose obscenity as the metaphor for the Great American Dream: poverty is obscene; racism, classism, sexism are obscene, yet they are all fostered by the middle-class, who suspect this, but don't dare admit it to themselves, or the whole smear goes down the tubes and Archie Bunker isn't funny any more. Anyone who points to the truth is exiled; ask Solzhenitsyn.

To teach what it is to be human, a teacher needs to be free to select materials that will help realize the goals of a humanities class as outlined by Neil Cross of the University of Northern Colorado:

1. To provide aesthetic experiences to those who might otherwise never have such experiences.
2. To provide tools and a critical perspective from which to judge such aesthetic experience.

All teachers need the right to professional acumen in deciding how to achieve these goals outlined above:

> Unless educators of all subject areas can join together to beat back the attempts to minimize the teacher's academic freedom and to undermine the process of professional curriculum planning and textbook selection, the movement away from professional determination is likely to snowball. (Mary A. Hepburn, "A Case of Creeping Censorship, Georgia Style," PHI DELTA KAPPAN, May 1974, p. 613)

Another survival tool, in addition to those of well-thought out rationales and an awareness that true teaching will jangle, damage, and tumble cherished mindsets, is the open forum of a classroom. One technique that I have used successfully is the reaction paper. "Spin-off" benefits, such as student motivation, student feedback and involvement as in the above reaction paper are all peripheral to the communication channel provided between teacher and student as log piles are protected, unsettled, or re-stacked on both sides of the desk. Not everyone gets into a discussion and sometimes one has a thought in the middle of the night that pertains to what happened or failed to happen in the classroom. Informal reaction papers allow a student to tell me where I unjustly step on toes or unwarrantedly slip through open gates and run up and down someone's green beans. Reaction papers provide a safety valve for the hot air of centrism and serve as an early warning radar system for any questionable or controversial areas that a teacher, in his or her idealism, might overlook or take for granted.

Thus, both the illogic of some attitudes and the true stance of individuals come out as teacher and student grope towards what it means to be human and humane in a world of "Parents Watch" and textbook censors. It is everybody's business to have truthful, open classrooms. The individual teacher can first of all survive by thinking out and writing up rationales, maintaining an honest stance towards his subject content and the students, and by sending case analysis of any censorship to Ken Donelson. Somehow, as we have recently discovered, and as Solzhenitsyn warns, truth is feared by those who would send others to forced labor in the forests or into exile for tampering with log piles.

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SHOPTALK

After mentioning some READER'S DIGEST articles on the dangers of pornography, Arvo Van Alstyne devotes one footnote to a pervasive kind of reasoning by anti-smut people. "The quality of reasoning exhibited by Armstrong /Dec. 1965 READER'S DIGEST article/ is well illustrated by this passage. . . ' . . . during the decade 1955-64 the rate of forcible rape increased 37 percent. The greatest increase among those committing this crime was in youths in their late teens. Paralleling the growth of such crimes in the last decade has been the increase in salacious literature and lewd entertainment.' (Emphasis in original.) Armstrong omits to mention that during the same decade there were also ominous 'parallel' increases in sales of tobacco products, BIBLES, artichokes, skis, and postage stamps. For a similarly vulnerable line of reasoning, see 'Editorial,' DESERET NEWS, Feb. 26, 1966." ("Obscenity and the Inspired Constitution: A Dilemma for Mormons," DIALOGUE: A JOURNAL OF MORMON THOUGHT, Summer, 1967, p. 78, footnote 12)

And note these words from "Letters to the Editor," PHOENIX GAZETTE, Jan. 6, 1970, p. A-7. ". . . The vast majority do not want the licentiousness of such movies and should not have to condone them. It is said the vast majority does not have to view the movie, and this is true. However, statistics prove that rape and incest have been on the rampage since permitting lewd and erotic films to be shown. Should decent citizens have to live with terror because the warped mind of a perverted adult has been aroused beyond his control when viewing this type of film?"

"I teach eighth-grade English in a very conservative, upper-middle-class community. I have never been informed of my district's policy on what words or books to avoid. I am not aware of any guidelines for handling censorship in my district. I am aware that books have been removed from our school library because of parental complaints. Other teachers have requested that some poetry books be removed because the imagery or illustrations were 'lewd.'

For the last two years I have taught the shortened version of the play BUTCH CASSIDY AND THE SUNDANCE KID taken from SCHOLASTIC SCOPE magazine for junior high students. The play contains no obscenities. It could easily be read in a Sunday school class. When parents heard that their children were going to study this story in school, they objected. My principal told me not to use the play, that it taught immorality, and that parents were complaining. He has read the play and knows it is harmless. I argued that it taught 'crime doesn't pay.' I also used this play to discuss romanticism. I lost. This shows clearly that the community rules."

("Letters," SCHOLASTIC TEACHER, Oct. 1974, p. 6)

"County School Supt. Richard L. Harris warned local school superintendents to 'slow down' on the use of innovative programs in the schools or the controversies that erupt over them will 'rip the heart out of education.'. . .He said some innovative programs 'are loaded with dynamite' and because they are being added to the curriculum 'some communities are just seething.'" (PHOENIX GAZETTE, Oct. 14, 1971,p.16)

SCENARIO OF BOOKBURNING, PART I

Bruce Severy, Fargo, North Dakota

AUTHOR'S NOTE: Contemporary novelists complain about the competition they get from the daily newspaper. In Tacoma, Washington, a large hole opens up in the earth and devours everything townsfolk throw into it. Giant catfish emerge from swamps and tour the countryside. Alligator hunting in Florida's sewers rises in respectability. Patty Hearst sticks up a bank. Fantasy is becoming harder and harder to fabricate. Without intending to make anyone's job more difficult, I offer the following scenario, which I swear is true, reconstructed from meticulous notes taken during the actual proceedings.

BACKGROUND NOTE: On the night of November 6, 1973, the school board of Drake, North Dakota, took steps to upbraid an English teacher, who, while willing enough to teach reading, writing, and talking to aimless students caught in the net of compulsory education, steadfastly refused to play cards, golf, go to church, or join the Commercial Club. Drake is a farming community of 700 souls. That night was cold enough outside to put a lot of frost on anyone's pumpkins.

CAST OF CHARACTERS:

THE TEACHER: A man in his twenties, a poet in his spare time. He is a refugee from the hectic pace of Los Angeles. Realizing how isolated students in his classes have been, and taking note of their yearly post-graduation exodus from Drake to larger places like Minneapolis or Fargo, the teacher has assigned several problematic novels about modern American society.

DALE FUHRMAN: The superintendent of schools, a former band teacher, in his early thirties. He looks fifty. Fuhrman's domed forehead gives him an angelic glow in the proper light. He is known for his wingshooting on ducks and savage ability to bluff at canasta. Fuhrman has already told the teacher off the record to resign. Fuhrman told the teacher that everyone in Drake said bad things about him. Townspeople were calling the teacher "poet," "snob," "intellectual," "atheist," "outsider," and other bad names. Fuhrman had caused the teacher to doubt the motivation of board members in the actions they will take tonight.

CHARLES MCCARTHY: President of the school board. A farmer by trade, McCarthy also appears older than he is. His main interest is hunting jackrabbits.

MELVIN ALME: Board member and recently appointed head of the Drake Post Office. For many years a rural free delivery driver, Alme is the poor relation in his family. Alme's brothers own a prosperous automobile and farm implement business in town. Alme goes on real estate promotional tours to Las Vegas.

BENNY MARTIN: Board member and farmer. Benny is squat, gruff, and weatherbeaten. He doesn't say much and is sometimes cited as an example of the virtue "silence is golden."

SHARON SEEHAFER: Board member and married to the vice president of the local bank. Mrs. Seehafer teaches Sunday school and is bullied by the men on the school board. Some wonder why she is on the board at all, but the fact is she ran unopposed in the last election. No one else wanted the job.

LESLIE GERBER: Board member and farmer. Gerber also works for the county operating a road maintainer. He is universally disliked in this regard for his habit of going 40 mph with the blade set ten inches off the ground. When his prize Angus bull was struck in the head by lightning, Leslie sank to his knees in cow manure and prayed. Leslie has also forbidden any picture other than that of Jesus in his farmhouse. Consequently, there are a number of highly detailed reproductions from various angles of Him hanging up in every room.

MRS. LESLIE GERBER: Since it is legal in North Dakota for a wife to sign and use her husband's name, no one has ever known Mrs. Leslie Gerber by anything other than that. Always in white, with matching athletic socks and open-toed sandals, Mrs. Leslie Gerber lends moral support to her husband. Mrs. Leslie Gerber called the teacher up prior to the meeting. "You scumbag," she said. "Sooner or later I'll see you canned."

KOREEN DUCHSCHERER: Citizen of Drake, mother of Kimberly, a 10th grader. Koreen lives in town and drives a tandem-axle truck, hauling grain, coal and gravel. She also drives a 48-passenger school bus.

CLAYTON KEMPER: School board clerk, city council clerk, auditor, landowner, water meter reader--the man who really runs Drake. Kemper is pushing 70, wears a Union suit year round, and has a big, brassy church bell mounted in his front yard.

FATHER AXTMAN: Catholic priest and the only man in Drake to drive a lemon yellow El Dorado. Father Axtman preaches many sermons on the evils of birth control, abortion, and false prophets.

POLICE CHIEF ADOLPH FEYEREISEN: A cop in his sixties with ulcers and flatulence. Chief Feyereisen has since been fired by the town fathers.

(It's nine o'clock. Charles McCarthy calls the meeting to order and requests that Mrs. Fuhrman outline the problem. The room is narrow and crowded. Like most institutions, it is also overheated.)

FUHRMAN: It was called to my attention as superintendent that there have been complaints about a book in the 10th grade upstairs called SLAUGHTERHOUSE-FIVE. (Pause) Koreen, Mrs. Duchscherer here, well, she called me to complain about the vocabulary in it, these four-letter words.

MRS. DUCHSCHERER: That's right.

FUHRMAN: And I talked to several members on the board and you know about all that. (Nods from board members) So I got a copy of the book and took it home and read it all the way through. It's a good book on the artistic level, but some of the language is pretty rough. I think it would be a good book on a college level.

MRS. DUCHSCHERER: It's full of filth, that's what it is.

TEACHER: What's the main theme of the book, Mrs. Fuhrman?

MCCARTHY: Hold it, now, hold it. (Bangs his gavel, a gift from last year's Vo. Ag. II class) Let's hear what Koreen has to say.

MRS. DUCHSCHERER: I've looked through that book pretty carefully. My daughter, Kimberly, brought it to me because she couldn't stand to read any more of it, it had so much obscenity in it. I always have respect for teachers, but I simply can't put up for a man who teaches this kind of dirt to children. I don't want my child to read it and I came here tonight to make sure that no child in this school is exposed to it either.

TEACHER: Did you read all of the book, Koreen?

MRS. DUCHSCHERER: I didn't have to.

MRS. LESLIE GERBER: Amen.

TEACHER: But don't you agree that a book should be read completely before a judgment is made about it? That's one of the things I'm trying to teach these kids, how to make intelligent judgments.

MRS. DUCHSCHERER: All you're doing is teaching them to be foul-mouthed.

TEACHER: I think there's more to the book ~~than~~ that, for instance the theme dealing with the morality of warfare. . .

MRS. DUCHSCHERER: Who cares about that?

TEACHER: People killing other people, Mrs. Duch. . .

MRS. DUCHSCHERER: We're talking about dirty words, and dirty words make for dirty books.

TEACHER: I don't think that's true. At any rate, why didn't Kim tell me she didn't want to read this particular book? I would've let her choose another, something more acceptable to you both.

MRS. DUCHSCHERER: It's gone too far already. You should've known better. I won't stop until every last copy of that book is gotten rid of.

MRS. LESLIE GERBER: Amen, amen. Isn't that right, Leslie?

MR. GERBER: (According to my notes, his reply is unintelligible.)

MRS. DUCHSCHERER: (Red Hot) And then we should all go up to his room and search the place for more books like this.

MCCARTHY: Yes, Tom?

BENOY: I have read the book through and I have to agree with Koreen on this. Why do all these authors who get paid so much money have to write about all the bad things in the world? Surely there is something enobling and uplifting to write about.

TEACHER: Like?

BENOY: Are you being sarcastic for my sake? Have you ever read the Parables?

TEACHER: I've always wanted to use some of the Old Testament stories as examples of great literature, but state law forbids it.

BENOY: There's your problem right there.

AXTMAN: If I may interrupt, I'd like to say to you, young man, that your education speaks ill of your tone here tonight.

TEACHER: What?

BENOY: Let's get back to the point. I can't possibly see how students can get anything out of this book.

TEACHER: Maybe when they grow up they'll refuse to fly in airplanes and drop bombs on people.

BENOY: Did you ever hear about Pearl Harbor?

TEACHER: If it wasn't right then, it surely isn't right now, is it?

BENOY: Okay, okay. I still don't see the value of teaching some very impressionable young students to respect the use of obscenity.

TEACHER: I think if you take the words in context. . .

BENOY: Obscenities are obscenities.

TEACHER: The students know all those words anyway. That's not the focus of the book. Look (pauses, gets their attention) how many people here have read the book completely through? (Fuhrman and Benoy raise their hands.) Let's be reasonable and adjourn the meeting until such time as everyone has finished the book. Then we can get together and talk about the themes it presents and the use of language in context, scene by scene. Vonnegut takes time right in the book to explain why he uses. . .look, right here on (looks through paperback copy of SLAUGHTERHOUSE-FIVE) Page 34, Vonnegut says. . .

AXTMAN: I don't want to hear it. Barnyard language, all of it.

TEACHER: Look in any lavatory in this school. Look on the desk tops. Look it up in the dictionary.

BENOY: Because it's there doesn't mean we have to condone it.

TEACHER: I'm not saying condone it either. I'll grant you that certain words are obscene spray-painted all over the side of City Hall. But in the course of the novel you can't say that Vonnegut is trying to do that. He's just representing the way people, grant you some people, talk in the real world out there. Why do we have to get hung up on this one point and miss the rest of the book? The kids aren't shocked by the language. They take them in place and get on to the point, which lies elsewhere.

MRS. LESLIE GERGER: Yes (hissing), in the gutter. My kids aren't reading that garbage either.

TEACHER: I just don't think this line of pursuit is getting us anywhere.

AXTMAN: That's for sure.

MCCARTHY: I'm disgusted. The rest of you feel the same way? I say get rid of this crap.

CHORUS: Yes, yes, yes.

ALME: I want to bring up this book now, DELIVERANCE. (He holds up a copy which somehow sails from his grasp and hits the wall.) Now. . . (In attempting to retrieve the book, he falls. Gerbers help him back to his chair, sit him in it.)

MRS. DUCHSCHERER: I'm sure as hell glad you are, Mel.

ALME: Yes. Well, the main scene, I guess you'd call it the big scene in the book, is a detailed description of annual intercourse between two men in here. I got it down, I . . . (rummages in coat pocket, comes out with xeroxed copies of a paste-up sheet containing words, fragments of sentences and paragraphs, arranged like a ransom note) I. . . I have it all here for us to see in black and white. (Alme passes copies around to board members.)

TEACHER: Could I see a copy?

ALME: Why? Haven't you memorized it by now?

(Oohs and Aahs from board members who are huddled over copies.)

TEACHER: No one complained about CATCHER IN THE RYE, which was used last year. (Seeing he has no listeners, he raises his voice.) Why don't you ask all the students what they think?

FEYEREISEN: Could I say a word now? I have to get back on duty. (No one acknowledges him.) I suspicioned this man right off, coming in like he did from way out there in California, bringing all those ideas of his in with him, teaching these kids no respect for their parents or nothing else. I say you should get rid of him too. Same thing.

(Clayton Kemper sits remotely in his corner, smiling, a private joke.)

TEACHER: Chief, which book are you referring to?

FEYEREISEN: Any of them.

TEACHER: Can you give me the title?

FEYEREISEN: I don't know. Don't play tricks with me. I've been around, you know.

TEACHER: I'm not. I would like to know if you read the book, that's all.

FEYEREISEN: I don't need to.

TEACHER: How can you make this kind of judgment, then, about a book you have never read? I think that's a fair question.

FEYEREISEN: Oh, I've seen them books. Kids are carrying them all over town.

TEACHER: I can't believe it.

FEYEREISEN: Then you just go out there and look. (This dialogue goes for a round or two longer, but is here cut short. The chief of police has gone back to duty. McCarthy bangs for order.)

MCCARTHY: I've seen enough.

CHORUS: Get rid of it. Burn it too.

TEACHER: (Although the meeting clearly is over) I'm very sorry you are doing this. I didn't think there would be trouble when I ordered the books. Mr. Fuhrman approved the order. I assumed he read the books and had no objections to them.

(People are leaving.)

FUHRMAN: How was I supposed to know? He didn't say anything to me.

TEACHER: Would the board consider approving some alternate books? I'd like to have something for the students to read.

MCCARTHY: I don't like you. If someone else wants to approve your books, it's alright with me. Mel?

ALME: I won't do it. (He exits.)

SEEHAFER: Don't look at me? (She exits.)

MARTIN: I won't either. (He exits.)

GERBER: Forget it. (He exits, behind wife.)

MCCARTHY: Dale?

FUHRMAN: No, no you don't. This isn't supposed to be part of my job. I've got hot lunch duty tomorrow and a new bus mechanic to worry about.

MCCARTHY: It's tabled.

(McCarthy and Fuhrman exit. Kemper makes a very brief entry in his official minutes, rises, and exits.)
TEACHER (Looking around the empty room): Well.

HISTORICAL NOTE: On November 7, 1973, approximately 70 copies of the novels SLAUGHTERHOUSE-FIVE and DELIVERANCE were confiscated from students and burned in the Drake High School furnace.

SOME COMMENTARY:
FUHRMAN: "That's the way we get rid of all our trash."
SHELDON SUMMERS, Drake janitor: "I work here. I only follow orders."
CLAYTON KEMPER: "People think we burned hard-cover classics when all we did was get rid of some cheap paperbacks."
MRS. DUCHSCHERER: "What we do here in Drake is our business, not yours."

SCENARIO, PART II

Over a year has passed. The ex-teacher is now living in Fargo, North Dakota. He is working night shifts as an orderly in the emergency room of a local hospital, a job he compares to tour guide in the twilight zone.

The ex-teacher was booted out of Drake at the end of the school year. The residents of Drake had been acting like he wasn't really there for six months. Then one day he really wasn't. The ex-teacher and his family drove out of town in a bright orange rented U-Haul truck. The morning was warm and clear and very pleasant after a late, wet spring.

I didn't know at the time of the bookburning that on December 7, 1973, I would write a letter to the school board requesting permission to use a short list of alternate books.

In early January 1974, Superintendent Dale Fuhrman placed an official ban on one of those books, Ray Bradbury's FARENHEIT 451. "That would be a slap in the face of the school board. That would be like putting gasoline on a fire," he told me, coining a phrase or two.

I didn't know at the time of the bookburning that the Minot, North Dakota, chapter of the American Civil Liberties Union would become interested in the case and offer help.

The ACLU and I filed a suit against the Drake School Board on January 31, 1974. The suit asks the following: 1) that the school board not forbid SLAUGHTERHOUSE-FIVE, DELIVERANCE, or FARENHEIT 451; 2) that the school not impose sanctions of any sort against me in connection with the three books named above; 3) that the school board not require prior approval of any book used in any English class at Drake High School by any qualified English teacher; 4) that the Court guarantee enforcement of the above; and 5) that the Court award me court costs and lawyers' fees.

I didn't know at the time of the bookburning that I would be called in to the superintendent's office February 1. Mr. Fuhrman offered me a good recommendation, should I need one, in return for my resignation. If not, he said, I would be fired. "The members of the school board can't offer you a contract for next year and still live in this town," he said.

I talked again with Mr. Fuhrman February 4. He was angry because I had reported our last conversation to the news media. For the record, he screamed at me, "I was speaking for myself!" For the record, then.

I didn't realize at the time of the bookburning that Bruce Henderson, the principal of Drake High School, would call a February 6 meeting of all teachers to deal with "the Severy problem." The basketball coach got up and drew what looked like a skewed zone defense on the blackboard. I was the "X" in the center. Teachers started walking out. At the end of the school year eight of them walked out for good.

I had no idea at the time of the bookburning that a group of parents, spearheaded by a small group of downtown businessmen, would meet with the school board quite late on the night of March 12. The group demanded an alternate English teacher. On March 14 I received a letter informing me that the school board was contemplating firing me. The board contemplated until April 8. I got the sack. In the meantime I had lost all but 20 of my 105 students. And how did the new English teacher cotton to the situation? "I don't even know her name," said Sharon Seehafer, board member, in a deposition before the court.

There was no way I could have known at the time of the bookburning that the ACLU and I would have to go back to U.S. District Court and update the lawsuit with a supplemental complaint. In addition we now ask that I be re-hired as well as receive punitive damages.

I believe I was fired in retaliation for the trouble the school board members caused themselves by burning books. The board did not legally have to give any reason at all for letting me go, but at the time did list several. I think mentioning them here briefly is instructive in that once again the school board's tactics clearly reveal a fundamental inability to define its *raison d'etre*.

I was charged with tardiness to school three times in two years. (Asked if this was unusual or unreasonable, Sharon Seehafer replied, "No.") I was charged by the principal with an additional tardiness to school four times. You see, teachers have to be at school 30 minutes before school actually begins. The stated purpose of this allows students to seek extra help. However, students are not allowed in the school building until 20 minutes before school begins. Catch-22. In his deposition to the court, Mr. Fuhrman estimated that some 10% of teachers at Drake fall into the ten-minute gap on any given day.

I was charged with allowing two students to sit on a window sill and with staring out that very same window "too much." I was charged with ineffective arrangement of chairs and bulletin boards in my classroom.

I was charged with "wasting" class time talking about the ban of books that by now every last person in town who could read had read twice.

And so on.

One more example of the confusion that is Drake. This bit of dialogue is taken from Mr. Fuhrman's deposition. He is being questioned by Burt Neubourne, an ACLU lawyer acting in my behalf.

Q (Mr. Neubourne): If I understand you correctly then, what you are saying is, you believe that numbers of students may be denied the right to read a book because other people may resent their reading the book, is that correct?
A (Mr. Fuhrman): . . . These students were told they could read the book.
Q: But they couldn't read it in class?
A: Right.
Q: They couldn't discuss it in class?
A: Oh, yes. Mr. Severy was in no way told he could not discuss the book and its contents in the class.

Q: Now, you have lost me.

(Mr. Fuhrman makes it clear in a series of remarks here deleted that such books would have to be optional, outside-of-class reading. Mr. Fuhrman also states that the school has no published policy concerning optional reading and that no one was informed of any informal policy which he claims there is.)

Q: 22 students had asked to read the book, at least 22 of the 35 had committed themselves in writing to read the book, and maybe more students when you say the occasion didn't arise and the students wanted to read it. The occasion didn't arise as I understand because you told him he could not assign the book, isn't that correct?

A: He did not ask if he could have that book on an optional basis.

Q: Did you tell him that he could have it on an optional basis?

A: No.

. . .

Q: When you ordered the book destroyed of course there was no longer an option of his assigning the book on a voluntary basis was there?

A: I can't say no to that because the students could buy the book.

Q: That's true, but if they were to read the book at school expense that option was foreclosed by your ordering the destruction of the book, is that correct?

A: No.

Q: You didn't order the book be destroyed?

A: I just gave it to the janitor.

After the fact, I found out that 22 of the 35 students who were reading SLAUGHTERHOUSE-FIVE had petitioned the school board via Mr. Fuhrman for a reinstatement of the book. Their petition was also "given to the janitor" by the superintendent.

A similar petition was published in the local newspaper, THE DRAKE REGISTER AND ANAMOOSE PROGRESS. In July 1974, the paper went out of business in Drake and merged with another weekly in a town 30 miles away. THE REGISTER was boycotted to death by Drake businessmen. "It was an informal kind of thing, socially inferred," said Rick McLaughlin, editor of THE REGISTER. "They never said anything to my face," commented Joe Linnertz, publisher (Joe Linnertz, by the way, was hounded out of a teaching job ten years ago because he assigned CATCHER IN THE RYE to one of his high school classes). The problem, it seems, was that the paper carried news stories about the controversy.

"It never was a controversy to me," remarked board member Melvin Alme in his deposition. Is this the crux?

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Beetle Bailey

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CENSORSHIP: A DIFFERENCE IN KIND, NOT DEGREE

Dennis Badeczewski, Wright State University, Dayton, Ohio

Censorship, to most English teachers, is a word that provokes a knee-jerk reaction. Those individuals who would remove books from library shelves, classrooms, or reading lists are viewed as anti-civil libertarian neanderthals. Cries of McCarthyism, student's right to read and condescending "what do you expect from those people" usually follow the initial outrage.

The newsmedia is also everready to react to instances of censorship. The recent case in Drake, North Dakota where a local school board ordered copies of SLAUGHTER-HOUSE-FIVE, DELIVERANCE and the collected short stories of Hemingway, Steinbeck and Faulkner burned made all the news services and national television. Shades of FARENHEIT 451 aside, the most damaging aspect of the case, the school board president's puzzlement over the uproar because the books were "only paperbacks," was largely overlooked.

Even THE CATCHER IN THE RYE, a novel written before some present English teachers were born, is still an issue. An Ohio court recently upheld a local school board's firing of a teacher for assigning that "subversive" novel. How many school librarians keep controversial literature off the shelves when it is received? How many public libraries retain adults only sections? How many local school boards keep close watch over reading lists?

So far my argument has followed the English teacher party-line. Now let us turn to the word censorship--the American Heritage Dictionary defines it as "the act or process of Censoring." And censor--"An Authorized examiner of literature, plays, or other material, who may prohibit what he considers morally or otherwise objectionable." Now we are getting somewhere.

A nice little semantic argument could be made that what many self styled censors--e.g. school boards, parents, political and religious groups, etc. do is not censorship. While they may perform the act of censoring they probably do not meet the qualifications--an authorized examiner of literature, etc. The point of this article, however, is that those very people who purport to be against censorship, English teachers, are its most active practitioners.

Books on the teaching of English are filled with such gems as: "Where as large a part of a semester's program is devoted to one long work, teachers should be sure that it is really first-rate. If they give this time to PRIDE AND PREJUDICE or to KING LEAR, they can be sure. But if they give it to a novel or play of only ten or twenty years standing, they can have no real assurance that they are spending these weeks economically." (James Knapton and Bertrand Evans, TEACHING A LITERATURE CENTERED ENGLISH PROGRAM, NY: Random House, 1967, p. 19). Is this censorship? We can assume (?) the authors are "authorized examiners of literature" and they do prohibit books that are morally or otherwise objectionable; ". . .we should not teach UNCLE TOM'S CABIN for two reasons: it does not relate closely to the present, and all its 'art' exists to promote a social rather than an aesthetic experience." (Knapton and Evans, p. 25). They even provide a book list for senior high students containing thirty-six novels; six by Henry James, three by Dickens, and two each by Austen, Bronte, Tolstoy, Flaubert, Hardy, and Melville. One twentieth century novel made the list, Katherine Anne Porter's NOON WINE.

My purpose is not to attack Knapton and Evans' proposed English program. It is to show that they are practicing censorship in a very real way, setting themselves up as authorities on what should and should not be read. My opposition to their list, if I draw up one of my own or not, is another example of censorship.

Ted Hipple and Faith Schullstrom of the University of Florida recently surveyed 308 high school English department chairmen to find out the most commonly required novels. The novels listed by over one hundred respondees were THE ADVENTURES OF HUCKLEBERRY FINN (152), A SEPARATE PEACE (128), TO KILL A MOCKINGBIRD (117), and LORD OF THE FLIES (112). The results of this nation-wide survey indicate much "censoring" is going on, many students are reading a small number of hand-picked books.

Another form of censorship is exercised by publishers of anthologies. By implication, teachers who use anthologies are guilty of the same crime. The editors have made decisions as to what should and should not be included. Whether the decisions are based on a work being out of copyright, a classic, on a certain theme, or relevant it is still censorship. The teacher who picks and chooses works in an anthology is guilty of further censorship.

Censorship also comes down to the individual teacher choosing works to be read in class. If the students are doing a unit on animal stories what influences the choice between THE CALL OF THE WILD, WHITE FANG, OLD YELLER, or THE RED PONY? Whatever the reason, the exclusion of three in favor of one is censorship of a kind.

Even the NCTE is not immune from the dangers of kinds of censorship. Its form, "Citizen's Request for Reconsideration of a Book," is designed to protect English teachers fom those well intended but ill informed, others frankly hostile to any free inquiry, and still others who fear harm will come from reading a certain book. (Arthur V. Olson and Wilbur S. Ames, TEACHING READING SKILLS IN SECONDARY SCHOOLS, Scranton: Intext, 1972, pp. 178-179). The form is not anti-censorship, it just pits one group of censors (parents, organizations, etc.) against another--English teachers. The questions it asks are mainly value judgments.

a. To what in the book do you object?
b. What do you feel might be the result of reading this book?
c. For what age group would you recommend this book?
d. Is there anything good about the book?
e. What do you believe is the theme of the book?
f. What would you like your school to do about this book?
g. In its place, what book of equal literary quality would you recommend that would convey as valuable a picture and perspective of our civilization?

This form clearly implies--"what makes your (the complainant) literary judgment better than ours (English teachers)?" In other words, how dare you censor what we have censored. A final questions from the form gives credence to this implication. "Are you aware of the judgment of this book by literary critics?" We, the English teachers, clearly have truth and justice on our side. The literary critics, our censors, tell us so.

My objection is not with English teachers who object to censorship from narrow-minded, bigoted individuals (my value judgment). I have been called by irate parents opposing THE RED PONY for seventh graders because one of the characters, a cowhand, uses a few "hells" and "damns" and by others for assigning BLACK LIKE ME to ninth graders because it was a "nigger lovers" book. I do object to teachers who holler "censorship!" and practice it daily in their classrooms. If you are like Dan Fader in HOOKED ON BOOKS and propose that students read anything they please, you may cast the first stone.

English teachers, for better or worse, are trained to be censors. We are taught to discriminate between "good" and "bad" or "first rate" and "cheap" literature. A major goal of most English programs is to help students make intelligent literary choices (self-censorship) and become life long readers.

To avoid being hypocritical, an English teacher can make only one of two decisions. Beat your breast about the evils of censorship and let your students read what they please. The other alternative is to accept censorship as a fact of American society, but be most concerned with who does the censoring. As a colleague of mine facetiously tells students on the issue of religion in the schools, "I don't care if schools teach religion, as long as it's Southern Baptist." The former decision is the easiest to pay lip service to but more difficult to follow. The latter is difficult to accept because all English teachers become censors and must admit it; I oppose Knapton and Evans' reading list; they would probably oppose mine. It does, however, show censorship to be a question of kind, not degree.

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SHOPTALK

Tulsa teachers are currently receiving the following document from parents who wish their children exempted from certain activities or contact with certain ideas. Note the all-inclusive character of the document, and ask yourself, "what would I do in the English class if every student were exempted from every specified activity or area of study?"

"PRINCIPAL OF ___________ SCHOOL

SUPERINTENDENT AND MEMBERS OF __________ BOARD OF EDUCATION--DISTRICT AND SCHOOL NURSES, CLASSROOM TEACHERS FOR THE PUPIL NAMED BELOW:

You are hereby notified that ___________ is not allowed by the undersigned to participate in, or be subject to, instruction in any training or education in sex and/or sexual attitudes, human or animal reproductive biological development (exclusive of hygiene), sexuality according to the women's liberation movement, attitude development, self-understanding, behavioral modification, values clarification, values alteration, personal and family emotional development, introspective examination of social and cultural aspects of family life, including ethnic studies, group therapy or group criticism of one's self or other people, T-grouping or sensitivity training, drug education, morals and value judgments, or anycombination or degree thereof, without the consent of the undersigned by express written and signed permission.

The prohibition asserted hereby /a footnote here cites some points and footnotes from SCHOOL DISTRICT OF ABINGTON TOWNSHIP, PENNSYLVANIA v. EDWARD LEWIS SCHEMPP, 374 US 203, 10 L ed 2d 844, 83 S Ct 1560, a decision holding that certain school exercises can violate the First Amendment. Whether this decision is analogous to the particulars of the Tulsa parents' document may be moot./ includes, but is not limited to, any exposure to the above kinds of education or training, whether by visual or audible communication,and whether or not by group therapy or activity, television, radio, slides, moving pictures, books, magazines, newspapers, or any printed publications whatsoever, sound reproduction, discussion leader, or any other form of communication.

If removal of this child from any class or meeting or assembly is necessary to meet the above requirements, any damage, emotional, physical, mental or otherwise caused by this separation or removal shall be deemed to be the personal and/or collective responsibility of the parties to whom this notice is sent and/or listed above, resulting in possible appropriate action.

This notice and the contents hereof are to be effective as of the date below until expressly revoked in writing by the undersigned.

DATE___________ BY____

(Parent, Guardian or Adult having custody and control of the named child)

HOW STUDENTS CAN HELP EDUCATE THE CENSORS

Paul Janeczko, Masconomet Regional High School, Topsfield, Massachusetts

At a time when a major theme in education is humanism, it's ironic that we can rarely pick up an educational journal without reading tales of classroom teachers being harassed and often forced to resign by the censorship watchdogs of their community. These watchdog committees may be church groups, political organizations, or parent-teacher associations, but their tactics and goals are basically the same: suppression of a "controversial" book, play, poem, or idea. Such groups are responsible for firing an Ohio teacher who chose to use SPOON RIVER ANTHOLOGY and creating conditions so bad that a California teacher resigned rather than face a censorship fight.

Many articles have been written to help prepare teachers for such encounters. Yet these articles seem to overlook an important part of any censorship battle: the student. Where does the student fit into the picture? Is he aware of the potential problem that censorship poses? Does he care about the issue? And from a practical standpoint, will he be able to come to a teacher's defense in a censorship battle?

A teacher's definition of literature will, for the most part, indicate what he thinks of his students. If the teacher defines literature as a puzzle, something to be taken apart, analyzed, and solved, he will more than likely have few problems with the censors because it doesn't matter what content is chosen. Since selection of the book is not based primarily on content and its value lies not in discussion of the author's subject matter, "safe" books can be used. (How many math teachers in your school district have been forced to resign because they were teaching controversial equations?) On the other hand, if we take students into account in our definition of literature, we could easily become involved with the censors.

My definition of literature is simple: Literature is a vicarious life experience conveyed through the written word. Life, at times, is tough, ugly, cruel. Literature, therefore, at times may be tough, ugly, and cruel. This is not to say that I select the toughest, ugliest, cruelest novels to teach. Nor does it mean that I will select only books with heavy doses of these elements. However, it does mean that these types of stories are likely to be read and intelligently discussed in my classroom because these are the things my students will face for the rest of their lives. Where then does the student, for whom this literature is chosen, fit into the censorship picture?

The student must learn that different people will have different opinions of things, books not excluded. He must be educated in the questions of censorship. He is the taxpayer of tomorrow and should learn some of the issues that he may face in the future. Finally, the student is a valuable resource that may be called on for assistance if the wolves of censorship come to your door. Often a parent will plead, "I don't want my daughter reading that book," or "I think the novel is too violent for my son." Parents may say these things without discussing the offensive books with their children. I, however, make it a point to discuss these things with my students. In addition to the discussion, there are a number of activities my students engage in that, I hope, make them more aware of the censorship question.

First of all, I must be convinced the novel is a worthwhile experience for my students. I do not teach any novel that I have not read recently. Ordering and using books solely on someone else's recommendation is a dangerous practice. What is acceptable for my students may not be acceptable for the students in another district. I must also be certain that the books fit the age of the students who are taking my course. This could be a problem when grades 10, 11, and 12 are in the same classes. It has been my experience that sophomores are generally too young to discuss many of the topics that junior and seniors discuss with ease and candor. Also, I must be certain that the books I teach have the famous "redeeming social values." It may sound trite, but it's a must.

In my Adolescent in Literature class, we begin by reading Fast's THE HESSIAN, a novel that contains some graphically violent scenes. Our second novel is Bradford's RED SKY AT MORNING. The language in this novel is realistic and some may consider it vulgar. After we have read and discussed these works, I do a unit on "Realism and Art." That sounds lofty and sophisticated but my literature classes are not lofty and sophisticated. Perhaps a better title for the unit would be "Realism in Books, Television, Movies, Newspapers, Magazines, Music, and Every Day Life."

The activities for this first unit include a survey prepared, distributed, and tabulated by the students. The survey includes questions such as "Is the movie rating system worthwhile?" and "Do you think there is too much violence on TV?" We also divide the weekly TV selections among members of the class and watch as many shows as possible. From this sample, the students tabulate the number of murders, rapes, fights, and other violent acts vividly portrayed on television during prime time for all to see. I must admit that we were surprised with the results. (Community members are often quick to criticize a novel or a movie which contains four-letter words, but do not seem to be offended by violence that comes over the TV set.)

The culmination of this unit is the writing assignment. One of their choices is something like: "What are some areas in THE HESSIAN and RED SKY AT MORNING that might be considered controversial? How would you defend these novels if someone told you that you shouldn't (couldn't) read them because of the controversial areas?" In response to this particular assignment, one of my students wrote that the events in the novels are real. "They happen all the time, and they are not written to be immoral, but to be real." Further, this senior girl stated that Howard Fast "isn't trying to be as violent as he can, but just trying to write about how he feels about an event. If the author was to leave out all description of violent things, you would not get a true feeling of what actually happened, which is mandatory if you are to understand the story." She concluded her essay: "It is good to discuss controversial books sometimes, even if you personally don't feel there is anything wrong with them because it helps you to understand how other people feel. And that's important." I often hope that some parents would look at books in such a mature and understanding way.

When my class read Neufeld's FOR ALL THE WRONG REASONS, a novel about two high school students who have to get married, six students outside my class asked to read the book. I kept a list of their names and invited them to sit in on the class when the school psychologist talked to the students about nervous breakdowns and the therapy necessary for recovery. Outsiders will often speak highly of a particular novel since they go out of their way to obtain the book from you. I am careful to which students I lend my books, and I sit down with any student who asks to borrow a book to determine why he wants to read it and if he is mature enough to handle it.

With Hall's STICKS AND STONES, a novel in which high school students spread a rumor that a new student is a homosexual, I introduced an article on censorship. I wanted the students to see in advance why some newspapers have challenged certain books I try to be objective and allow the students to see both sides of the issue. Often a case history could be a good starting point for discussion.

For every novel the student reads in my class, he must write a brief evaluation/reaction. Sometimes I may ask a lead question, e.g., "Comment on the realistic language in RED SKY AT MORNING," or "What was your reaction to the violence in THE HESSIAN." All such sheets are, of course, anonymous. My students generally react honestly to such questions and their written responses are often worth saving because of their candor and maturity. They also make good starting points for future discussions.

Since I define literature as a "vicarious life experience," this implies that much of what is said and done in the classroom will involve values. Therefore, one of the questions that we deal with is, "Why do people object to some titles while others do not?" Some of the values clarification exercises that have appeared recently on the market could help students understand their values and understand why they react positively or negatively. I am always on guard not to impose my values but rather to give the students the chance to discuss their values.

One final point. I always make certain that technically, students are not forced to read a book. My students understand that if for some reason, they feel they should not read a particular book, we will find a comparable substitute. Students understand that they need not read a book that their moral or religious beliefs do not permit.

Now, more than ever, literature must have educationally sound reasons for its use in the classroom. The activities for a given novel may come under the very close scrutiny of parents and other local taxpayers. A plan for any novel must show all concerned that there is much more to a book than one passage that may come under fire. Teachers should check NCTE and ALA sources and LIBRARY JOURNAL and the NEW YORK TIMES to see if any books they are using in class have won any awards or notable citations. Knowing that THE HESSIAN, for example, was an Outstanding Book of 1972 of the American Library Association may induce a parent to take a second look at the novel before raising a complaint.

Every teacher should be aware of the rapidly increasing number of articles and books that are available on the subjects of censorship and academic freedom. Armed with such information, educators should be able to discuss the problem before it comes to the shouting and screaming stage. In any event, do not overlook the students. They could be valuable people to have in your corner.

CENSORSHIP IN OHIO - - - - - James E. Davis, Ohio University

Censorship in Ohio has definitely increased during the last four years, reaching what seems to be a peak year in 1974. Perhaps inspired by book burnings in other states and a well-publicized national movement toward increased local control of schools and certainly influenced by events in neighboring Charleston, W.Va., parents have found a plethora of grounds for suggesting and often accomplishing censorship in Ohio schools.

Cries for censorship have come from rural areas and small towns of course, but censorship in urban and suburban centers appears also to be on the rise. Censorship has come from all geographical areas within the state, and what is especially disturbing, the attempts seem to be meeting greater and greater success.

Books are still the most popular targets, titles as diverse as the following being banned: FLOWERS FOR ALGERNON, SEVEN DAYS IN MAY, DRACULA, NEW STORIES FROM THE TWILIGHT ZONE, ANIMAL FARM, CATCHER IN THE RYE, MANCHILD IN THE PROMISED LAND, and ONE FLEW OVER THE CUCKOO'S NEST. But increasingly, other media and school activities are being questioned or forbidden, among them records, magazines, films, comic books, and discussion topics like religion, sex (of course), and drugs.

English teachers have been fired for teaching ANIMAL FARM, CATCHER IN THE RYE, MANCHILD IN THE PROMISED LAND, etc. An entire order of books from a teen-age book club was confiscated and shipped back by a principal because the order contained copies of GO ASK ALICE. Pages were cut from books by an urban librarian. Paperback books, the property of students, have been taken and kept by school officials because the books contained "offensive" language, to have "no moral theme," or to "corrupt the element of respect for authority." In one small town, a class in Gothic literature was attacked because "Most of us are afraid it will lead into something deeper than we want." One mother spoke at a school board meeting and may have summarized the thinking of many Ohio citizens. "Why give them the slag pile when we have the gems of generations to offer."

PROTECTING THE GULLIBLE: THE SUPREME COURT AND CENSORSHIP

Judith F. Krug, Director and Roger L. Funk, Assistant Director
Office for Intellectual Freedom, American Library Association

The book controversies that marred the opening of the school term last fall clearly showed that the question of minors' access to controversial materials in schools and libraries remains as nettlesome as ever. In the search for a solution, many will doubtless cast an eye toward the U.S. Supreme Court. But a word of caution--even a pessimistic word--is in order, particularly to those hoping for a ruling as clearly favorable to minors' rights as the court's 1969 TINKER decision.

Prompting the warning embodied in this essay is a First Amendment philosophy recently adopted by a majority of the Supreme Court. This new philosophy is remarkable, not because it deviates from what has been in fact a very conservative trend of the court, but rather because it extends that trend to the point of an overweening paternalism.

THE LIMITS OF PROTECTED SPEECH

It was not until 1919 that the Supreme Court directly addressed the question of free speech under the First Amendment. (An excellent discussion of the Supreme Court's interpretations of the First Amendment can be found in Richard Harris' "Annals of Law--A Scrap of Black Cloth," NEW YORKER, June 24, 1974, pp. 44-60) In reviewing a case that was prosecuted under the Espionage Act and the Sedition Act--passed by Congress during World War I--the Supreme Court formulated the now famous clear-and-present-danger test and unanimously upheld the authority of the government to suppress dangerous speech.

The court's rule was laid down by Justice Oliver Wendell Holmes: "The question in every case is whether the words used are used in such circumstances and are of such a nature as to create a clear and present danger that will bring about the substantive evils that Congress has a right to prevent." (SCHENCK v U.S., 249 U.S. 47--1919) As many legal scholars have pointed out, the test has a major fault in addition to vagueness; it allows government to deny freedom of speech at the very moment it promises to become effective in promoting social change--change which the government fears or dislikes.

A few months later, when the Supreme Court upheld a conviction of a pamphleteer on the basis of Holmes' test, Holmes dissented, saying that "nobody can suppose that the surreptitious publishing of a silly leaflet by an unknown man. . .would present any immediate danger." ABRAMS v. U.S., 250 U.S. 616, 630--1920) The statement, of course, gives an unwitting confirmation of the idea that it is ineffective speech that is protected. In addition, Holmes promulgated in his dissent the notion that a democracy can best survive if it allows a " marketplace of ideas" to flourish.

The marketplace doctrine has been widely heralded, particularly among those persuaded by John Stuart Mill's ON LIBERTY. But this doctrine, too, has had its pernicious uses. In 1957, for example, the Supreme Court declared that "pornography" is beyond the pale. (ROTH v. U.S., 354 U.S. 476--1957) In light of the "socially redeeming value" test, it appears that the prevailing justices concluded that "pornography" is unprotected because it is devoid of ideas that could enter the so-called marketplace.

Unfortunately, there are still other devices that have been used to limit speech. Following World War II, the Supreme Court upheld a provision of the Taft-Hartley act that forbade union activity by any organization unless its officers signed affidavits declaring that they did not belong to any group believing in the overthrow of the government by force or any illegal or unconstitutional means. The court employed a balancing test that measures the interest of society in maintaining order against the importance of free speech. (AMERICAN COMMUNICATIONS ASSOCIATION v. DOUDS, 339 U.S. 382--1950) In such a "balance," of course, the individual and his personal liberty count little against the "good" of the public at large.

Now, as if additional resources were needed in the battle against speech, Chief Justice Warren E. Burger has enunciated a new test that is certainly no less odious than any of its predecessors. It could limit freedom in classrooms and school libraries throughout the U.S.

THE NEW PATERNALISM

In MILLER v CALIFORNIA (1973), the Burger court tackled what the Warren court had come to call the "intractable problem" of anti-obscenity laws. In an effort to extract itself from a dilemma largely of its own making, the court established new guidelines to assist lower courts in their efforts to isolate the "obscene." According to Chief Justice Burger, who wrote the 5-4 majority opinion, that material is obscene which, taken as a whole, appeals to the prurient interest, describes sexual conduct in a patently offensive manner, and lacks serious literary, artistic, political or scientific value. (MILLER v. CALIFORNIA, 413 U.S. 15--1973)

On the surface, it might appear that MILLER changed little in our constitutional law. The substitution of "serious value" for the "redeeming social value" phrase of the ROTH-MEMOIRS formula might be considered insignificant. But in order to discover the extent of the court's alteration of previous law, one must look beyond the new "definition" of obscenity provided in MILLER.

To develop underpinnings for the court's authorization of strict obscenity laws, Chief Justice Burger formulated a new rule limiting the First Amendment. It is perhaps more ominous in its implications than either the clear-and-present-danger rule or the "balancing" test.

It is this: speech may be prohibited if it endangers the gullible.

Speaking of anti-obscenity laws, freedom of choice, and legal impediments that prevent an individual from seeing or acquiring certain plays, movies, and books, Chief Justice Burger said:

> Such laws are to protect the weak, the uninformed, the unsuspecting, and the gullible from the exercise of their own volition. . . [M]odern societies [do not] leave disposal of garbage and sewage up to the individual "free will," but impose regulations to protect both public health and the appearance of public places. (MILLER v. CALIFORNIA)

Despite the Supreme Court's repeated emphasis on the need for "sensitive tools" to separate protected from unprotected speech, we are confronted here with a gross comparison of books and sewage. Furthermore, in imposing a ban on "offensive" sexual materials--a ban affecting even consenting adults--the rights of every citizen can now be limited in accordance with harm to the gullible, not to mention "public health and the appearance of public places."

We are confronted, too, with a philosophy that could be easily extended to restrict the rights of students, teachers, and librarians in public schools. Consider the following propositions:

(1) Speech can be restricted to protect the gullible and the uninformed.
(2) Public school students--legal minors--are gullible and uninformed.
(3) Speech can be restricted to protect the well-being of students.

Is it possible to imagine a court's acceptance of these statements in order to establish a highly restricted "freedom" of speech that is not "shed at the schoolhouse gate"?

COMMUNITY STANDARDS

Another important element of the MILLER decision undercut an assumption held by many--including several justices--that the First Amdnement applies uniformly to all the states. Refusing to shrink from establishing a bald contradiction in constitutional law, the Chief Justice said:

> Under a national Constitution, fundamental First Amendment limitations on the powers of the States do not vary from community to community, but this does not mean there are, or should or can be, fixed, uniform national standards of precisely what appeals to the "prurient interest' or is "patently offensive." (Emphasis added.) (MILLER v. CALIFORNIA)

Moreover, after rejecting national standards, the court failed to say what standards would replace the discredited ones. Were jurors to employ the standards of their state, or could they employ the standards of their city or even their block?

One year later, in HAMLING v. U.S., the court clarified its position. Writing for the majority, Justice William H. Rehnquist said the court did not mean that any "precise geographical area" is required according to the court,

> A juror is entitled to draw on his own knowledge of the views of the average person in the community or vicinage from which he comes for making the required determination [of obscenity]. . . (HAMLING v. U.S., no. 73-507--1974)

In effect, the court said that a problem it had found extremely difficult should now be resolved on a case-by-case basis, with the employmentof whatever standards, if any, a juror thinks the average person in his "community" maintains.

What is worse, the dangers of the protect-the-gullible philosophy are compounded by the use of community standards in determing whether a work is "too offensive" to enjoy First Amendment protection. Is it implausible to suggest that community standards will be used to determine what is offensive to "gullible" students, given the fact that such standards can now be used to restrict the liberty of consenting adults?

THE AUTHORITY OF SCHOOL BOARDS

What makes the court's new philosophy peculiarly applicable to schools is the clear authority of school boards to ban from classrooms and school libraries any works they deem unacceptable, either to themselves or to the community whose standards some might allege the works violate. A recent case in Ohio proves the point.

In 1972, the Strongsville, Ohio, school board voted to reject purchase of CATCH-22 and GOD BLESS YOU, MR. ROSEWATER, both recommended by the English department for use in an elective course on modern literature. Shortly thereafter the American Civil Liberties Union filed suit on behalf of several students, charging that the board's action denied students their constitutionally guaranteed rights of academic freedom and free speech. Ruling on the suit, U.S. District Court Judge Robert Krupansky upheld the statutory authority of the school board to use its discretion in allowing or rejecting recommended purchases for the school.

Judge Krupansky cited an earlier ruling of the U.S. Court of Appeals for the Second Circuit, which ruled on a complaint against a Queens (N.Y.) school board's decision to remove DOWN THESE MEAN STREETS from its junior high school libraries. The appeals court said:

> . . .Since we are dealing not with the collection of a public book store but with the library of a public junior high school, evidently some authorized person or body has to make a determination as to what the library collection will be. It is predictable that no matter what choice of books may be made by

> whatever segment of academe, some other person or group may well dissent. The ensuing shouts of book burning, witch hunting and violation of academic freedom hardly elevate this intramural strife to first amendment constitutional proportions. If it did, there would be a constant intrusion of the judiciary into the internal affairs of the school. Academic freedom is scarcely fostered by the intrusion of three or even nine jurists making curriculum or library choices for the community of scholars. When the court has intervened, the circumstances have been rare and extreme and the issues presented totally distinct from those we have here. . .(PRESIDENT'S COUNCIL, DISTRICT 25 v. COMMUNITY SCHOOL BOARD NO. 25, 457 F. 2d 289--1972)

When the appeals court's ruling was in turn appealed to the Supreme Court, the request for a writ of certiori was denied.

DISPELLING THE GLOOM

What we have said is of course speculation, but it is not necessarily idle. The now tangled strands of these legal issues could be woven into a net so fine that teachers and librarians will be caught up in it.

But gloomy speculations should never become an excuse for inactivity. The basic and sometimes unglamorous work of preparing and implementing policies for the selection of curricular and library materials, as well as explaining and publicizing these policies, remains as important as ever.

In the late 1960s and early 70s, the Ridgefield, Connecticut, public schools were involved in a series of bitter imbroglios over a number of works, including SOUL ON ICE. After viewing the steady deterioration of community relations, the Connecticut Education Association appointed a special panel of inquiry to investigate the Ridgefield problem. The panel of inquiry's final report included these recommendations to the schools and the community:

> That the Ridgefield Board of Education arrange to have published immediately in printed form, in sufficient quantity for distribution to all teachers, administrators, and interested and concerned citizens, and to be kept readily available at all schools, at the superintendent's office, and at the Town Hall, a single booklet containing the complete texts of. . .established board policies and rules, together with the administrative regulations for their implementation. . .
>
> That there be scheduled annually at the high school and the junior high school one or more open meetings for parents at which curriculum offerings will be reviewed and explained, if possible with multi-media presentations, and questions answered and discussed. . .
>
> That the Board of Education and the Ridgefield Teachers Association take immediate steps to form a joint liaison committee, to meet informally at least once a month for the purpose of discussing together matters of mutual concern, throughout the year, with the aim of enhancing cooperative relationships. . .
> (CHALLENGE TO RIDGEFIELD, published by the Connecticut Education Association)

Of course, no one should imagine these precautionary measures will eliminate controversies over the selection of school materials. But in light of the Supreme Court's recent pronouncements everyone should know that their absence is an open invitation to trouble.

WHAT IN BLAZES?

Joan Catmull, English Consultant, State of Wyoming, Cheyenne

It was pretty hard to believe. I mean, finding that note on my desk telling me not to use "Blaze Glory" in my methods class that day because the Superintendent of the District I had borrowed the film from wanted it returned immediately. HE didn't want it used anywhere outside of the district.

Confusion, irritation, curiosity got the best of me. I dialed his number; his secretary called him to the phone.

"Catmull, here. How are you today?"

"Fine. And you?"

"I was OK until I found the message that you'd called. . .Uh. . . I really had planned to use 'Blaze Glory' in my methods class this afternoon, and I'm rather interested in why you think I shouldn't."

"Well. . .it's pretty simple. That's a pretty controversial film, you know. I didn't even want the District to buy it. Strongly advised against it, in fact. But they went ahead. . .against my advice. . .and bought the thing."

"I suppose I'm a great deal responsible for that. I have been excited about 'Blaze' since I first saw it. Guess my enthusiasm rubbed off onto your staff; I urged them to buy it.

"But I'm curious as to why you find it controversial. Seems to me that it could be a magnificent supplement to any western literature, mythology, or media class. It is little more than a really neat spoof on the Western myth about the good guys and the bad guys, heroes, mother, apple pie, country, and all of that."

"Well. . .(Pause). . .that's just it. (Pause) It's. . .(Pause). . .Anti-American!"

pause

"What?"

"Anti-American!"

"I'm afraid I don't understand!"

"Well, never mind that!! I just don't want that film used anywhere outside the county!! And I'd prefer it not to be used inside, either!!"

(QUIET HOSTILITIES RISING)

"(Sigh!) All right. . .I'll have my secretary return it in the next mail. . . How is every other little thing, etc., (trivia). . .?"

And the conversation ended. It was difficult for me to believe that he and I were talking about the same film. (I still think we're dealing with a case of mistaken identity; I remember his reaction to "The Star-Spangled Banner" and am fairly confident that "Old" and "Blaze" Glories are being confused.)

But my position was difficult. I couldn't agrue with a Superintendent whose mind was set and who could make life miserable for others involved in the film study project. I couldn't risk rapport that I might need later on, either. So it ended there.

Except. . .except. . .that the rumor mill told me a couple of weeks ago that "Blaze" in all his "Glory" has wended (went?) his way to the District office safe, and that when requests to use him come to the media center, requestors are told that he has been torn to shreds in a bad projector and it will probably be months before he can be repaired. Hmmmmph.

In one way it is easy to understand that Superintendent's actions, but it is still hard to justify them in the name of integrity. As Conservative Wyoming History would have it, though, that particular school district and superintendent have suffered an earlier burning. A young high school teacher in a neighboring district has gone to court and lost a case over her being fired for using the film "I Am A Man," which she had borrowed from Our Superintendent's District. Inappropriate, revolutionary, undermining, it has been called. And the finger had been pointed at him, the district, and the project. After all, they had loaned her the film. If they hadn't, she couldn't possibly have shown it, eh?

At any rate, I played the game. I moved silently and skulked into dark corners with my Bell and Howell autoload and had private showings of "Blaze Glory". . .with the volume turned waaaay down. Subtle censorship? Uh huh. Action was taken on biased and unfounded guesses, and a truly fine piece of film is lying unused and dust-gathering in a safe. Frightening? Uh huh. Even more frightening, though, is the fact that no one has done anything about it. . .YET.

SHOPTALK

"With understandable concern for their children's moral development, the Dayton and Montgomery County Council of PTA's decided to take a stand against pornography in the greater Dayton, Ohio, area. To illustrate the evil effects of illicit material on young minds, the group's president, Ms. Jane Curtis, held two special PTA meetings in March, to which the general adult public was invited.

The first meeting consisted of the showing of various brief X-rated film clips, followed by heated arguments over the rights of the PTA to tell people what they should view. At the second meeting, only the film clips were shown. Discussion was not permitted.

Recently, the issue has gradually died and Ms. Curtis is leaving office, but who plans to continue making these adult presentations to further the cause of ridding Ohio of its moral pollution?"(Submitted by Debby Tinker, Northmont Junior High School, Clayton, Ohio)

"Since we became a nation our habits, culture and speech have been English. I believe that there are several million people who would like to keep it that way.

If any groups, ethnic or otherwise, do not like the premise of what this nation was built on, let them return to their own conquered, defeated, oppressed country.

Let's keep 'America for Americans,' We are weakened by thes e people who want us to take on their ways. How long before we will be a conquered, defeated, oppressed country, with the help of these groups?" (ARIZONA REPUBLIC, April 21, 1974, p. A-7)

THE ENGLISH TEACHER AS SELF-CENSOR

Ronald T. LaConte, University of Connecticut

Scene: Room 212 in Midtown Junior-Senior High School. The English Department is meeting to discuss next year's book order.

Mrs. Gearshift (Department Head): This job gets more difficult every year. The more we expand our elective program the more different books we need, and trying to keep your requests within our budget is getting to be a real juggling act. I've got all your requests here, and I've added up the cost. We're not going to make it. There's no hope of getting any more money out of the Board. The last budget cut went right to the bone. So we're just going to have to do some cutting ourselves. Any volunteers?

(Silence)

Well, we've got to start somewhere. What about 7th grade? You've requested we switch to that new "Life in Action" series. You know, that's an awfully expensive package. If we adopt that for the seventh grade and the eighth, it will eat up over a third of our budget.

Mr. Quail (12th Grade English Literature): "Life in Action"? Isn't that the series that caused so much trouble in Jamestown? All those parents marching on the school. And the boycotts--and those wild Board meetings. That's all we need!

Miss Earnest (7th Grade): But this isn't Jamestown. It's a different community in a different state. We wouldn't get that kind of reaction. We're trying some of those books right now, and the kids love them. And we haven't had any problems with parents.

Mrs. Squelch (11th Grade electives): Yet. Don't kid yourself about this community. Remember the mess I got into last year with GO ASK ALICE. I was lucky to get out of it in one piece.

Mrs. Gearshift: I don't see that title on your book request list. Did you drop it?

Mrs. Squelch: You better believe it. I'm not going through that again. I don't care how much the kids liked the book. It just wasn't worth it.

Miss Earnest: But the "Life in Action" books. . .

Mr. Quail: I agree with Amy Squelch. I think we would have a real uproar from the community. I hate to say I told you so, but they're not too crazy about the new elective program to begin with. And with budget cuts becoming routine around here, and fifty applicants for every job opening we have, this is no time to spend one third of our budget on books that might bring the parents down on our necks.

Mrs. Gearshift: Well, to tell the truth, I've been a little woriried about what the central office might say about this series. Maybe we ought to think about postponing the shift for a year.

Sound familiar? It's an oft-repeated scene. The cast of characters may change a bit, and the titles, but in essence it's a scene that is being enacted in an increasing number of secondary schools every year. It's a scene that represents the most frequent and pervasive form of censorship.

Most often when English teachers talk about censorship (which seems to be frequently these days), they are referring to complaints by parents or community pressure groups about books being used in the schools, especially those complaints that are accompanied by a request for the book's removal from the curriculum or the library. Unfortunately, this is a semantically inaccurate definition which, like most semantically inaccurate definitions, tends to obscure reality. Censorship does not mean challenge, it means removal. Parents or pressure groups can organize protests, march on the schools, disrupt Board of Education meetings, and cause all sorts of havoc--but only someone in the school system with the authority to do so can perform the actual act of censorship. A school board, a superintendent, a principal, a department head or teacher--someone must say "This book must not be used."

Perhaps this seems to be a nit-picking distinction, one of those academic quibbles that makes for interesting arguments but have little bearing on reality. Not so. What is at issue is who is responsible for what--and that has everything to do with reality.

Censorship is an act born of fear. Something is perceived to be dangerous, to pose a threat, and the censor moves to suppress it. The protesting parent may see the danger of moral corruption lurking in an "obscene" book. The teacher may see no danger in the book but sense a very real threat from the parent. Both are acting out of fear, and the deeper the fear, the stronger the action each is likely to take. Since the protester has no power to censor, his only recourse is to apply threatening pressures to those who do have the power--and the likelihood to yield to that pressure is directly proportional to their sense of security as professionals. This sense of security extends beyond mere job security (important as that is) to a feeling of confidence in the what and how of teaching.

For example, suppose some members of the Flat Earth Society moved into your community (there is such a group in England), and suppose they descended on the schools insisting that their children not be taught that the Earth is round. Not only that, but suppose they insisted that nobody should be taught that the Earth is round. They would hardly fill the science department with anxiety. In all probability, they would be told that the overwhelming weight of scientific evidence shows that the Earth is indeed round and that to teach otherwise would be professionally dishonest. In short, their protests would be handled by teachers secure in their professional competence and secure in the knowledge that prevailing community opinions were on their side.

English teachers have little sense of security on either score. For over a quarter of a century (if not longer) they have been debating the question "What is English?" in one public and professional forum after another. They have watched the English curriculum undergo constant shifts in emphasis and direction. And they have watched the most recent of these shifts put them increasingly at odds with prevailing community opinion of what English ought to be. Is it any wonder, then, that Mr. Quail and Mrs. Squelch move quickly to avoid any confrontation with protesters? They operate out of a sense of fear born of genuine uncertainty.

But anxiety born of uncertainty isn't the whole story of the tendency of English teachers to self-censor. There is the often overlooked fact that English teachers, as a group, aren't really very different from other people. Articles dealing with censorship have a way of picturing (or assuming) English teachers as uniformly liberal and enlightened, fighting off reactionary parents. It's an assumption that doesn't bear careful examination.

Some years ago I conducted a study of the book selection practices of English department chairmen with an eye to discovering whether they had any proclivity to censor. I measured their tendency to reject or accept controversial books that had been the subjects of censorship incidents in American secondary schools. As a group they tended to reject these books (all of which were included on reading lists prepared by professional organizations) with about the same frequency and for the same reasons as the general public. For the most part they didn't think high school seniors should read books that deal with sex or contain profanity, and they weren't too keen on those that are politically or religiously controversial. Admittedly, times have changed considerably in the last eight years, but I strongly suspect that large numbers of English teachers (if not the majority) are still of this opinion.

What we have, then, is a situation in which large numbers of English teachers are afraid of how parents (or administrators) might react to certain books, and others who fear these books because they violate precepts of their personal moral codes. The result is an awful lot of English teachers who end up acting as book censors rather than book selectors.

A quick word on the distinction between censorship and selection. Obviously, the act of structuring a curriculum in English requires considerable application of the power of choice. (Even the most open, individualized curriculum can't fit it all in). As the choices become fewer, the power of choice becomes greater. The choice of a single text to be read by all students represents a far greater exercise of this power than the compilation of a reading list. Selection is the use of this power to determine which, out of all the possible choices, best fit an educational goal or meet a student need. Censorship is the use of this power to exclude those choices which pose a threat. Selection, then, is an inclusive process, an attempt to bring in the best. Censorship is an exclusive process, an attempt to keep out the threatening.

It is apparent, therefore, that the fewer threats teachers perceive, the less likely they are to operate as censors. A teacher who works in a positive, supportive environment will usually make decisions based on the needs of kids. One who sees danger everywhere from the principal's office to the neighborhood kaffee klatch, is likely to think first of personal survival. The fact that so many English teachers are running scared these days is a clear indication that there is something very wrong with the environment in which they operate. If we would like to see these teachers stop functioning as self-censors, then we've got to concentrate on changing the nature of that environment.

As an essential first step we might give some serious attention to a few questions that have been hanging fire for a century or more. For one thing we might make a real effort to reach some agreement on the role of the school in our society. Is it an instrument for social change or is it an agency for indoctrination of the young with the prevailing community values. We've been debating that one almost from the beginning. Generally, community sentiment has been for the indoctrination position, but a few years ago, white, middle class America got very edgy when restless blacks wanted to apply this concept in ghetto schools.

Again, this is more than just an academic or philosophical question. It has really deep implications for the curriculum. If the primary purpose of the schools is to insure that kids operate within the prevailing value system of the community, then it is necessary that some censorship be practiced. Material which runs counter to that value system presents a threat and must be excluded from the curriculum. If the primary purpose of the schools is to foster social change by helping kids form their own value systems, then censorship is anathema. Personally, the second of these two positions is the only one that makes any sense to me, but if what the people of this country want from the schools is indoctrination, then we'll all be better off admitting it.

Another question that needs attention is the matter of the operational definition of the community. We've traditionally been devoted to the concept of local control of the schools. In practice this has meant that the people who paid the bills were the ones whose standards were to be considered. But there has been a lot of questioning of this principle lately. The latest Supreme Court ruling on obscenity, especially, has prompted a hard look at just what we mean by "community standards." Legislation is pending in many states to officially define the community as the State for the purpose of establishing standards against which alleged obscenity can be judged.

These laws will have profound implications for future textbook disputes involving the schools, and the concept of local control is in serious jeopardy. The more political and financial distance between the teacher and the community (as defined by law), the less immediate the teacher's sense of threat.

Then there is the question of the relationship between reading and behavior. A lot of the self-censoring activity of well-meaning English teachers arises from their belief that reading nice things makes nice people and reading nasty things makes nasty people. Few would state this belief quite so bluntly, but examine some statements of purpose or basic philosophy contained in English departmental curriculum guides and see if they don't imply that kids will somehow be better people *because* of what they will be reading. It's an assumption that underlies a lot of what we say and do, and as far as I know there is not a shred of evidence to support it and a fair amount to refute it. Studies of juvenile delinquents, sexual deviates, and criminals have shown virtually no correlation (or even a negative correlation) between their reading and their behavior. And it would be hard to demonstrate that, as a group, English teachers (or professors of literature) are better people than other teachers. Reading may help us expand our horizons, deepen our insights, focus our ideas, and all sorts of other worthwhile things, but, to the best of our knowledge, it doesn't *cause* us to do anything.

If we could get the school and community together to examine questions like these, we could take some real strides toward establishing the kind of positive, supportive environment that makes self-censorship unnecessary. It would also make for better public relations than a slick brochure or a "back to school" night.

But getting there is not easy--and certainly a lot less than half the fun. What do we do in the meantime? Mostly, the kinds of things we have been advocating for years: developing a departmental policy on book selection; establishing a procedure for handling complaints; getting the school board to adopt a policy on the student's right to read; working toward some sort of departmental consensus on what the English curriculum ought to be about; keeping in touch with what the community is thinking and feeling.

Maybe the most important thing we can do is to keep reminding ourselves that only *we* can censor, that parents have a *right* to complain if they don't like what's happening in the schools, and that protest, no matter how strident, is not censorship. If we keep asking what *they* are afraid of and what *we* are afraid of, we might all find out that the monster is nothing more than a little kitten with a big shadow.

SHOPTALK

A number of years ago, David Lilienthal, the distinguished Chairman of the TVA, was involved in Senate hearings on an appointment to the Atomic Energy Commission. Senator McKellar of Tennessee implied that Lilienthal had "leftist" tendencies. Since too many censors are politically motivated and they are often more against *anything* than they are for *something,* part of Lilienthal's reply could serve as a motto for an English teacher faced by the censor. "My convictions are not so much concerned with what I am against as what I am for; and that excludes a lot of things automatically. Traditionally, democracy has been an affirmative doctrine rather than merely a negative one." This magnificent Credo can be found in Henry Steele Commager's LIVING IDEAS IN AMERICA (NY: Harper, 1951), pp. 158-160.

THE CENSORED TEACHER AS SCAPEGOAT

James E. Davis, Ohio University

I have been wanting to write this case for several years, but it happened so near my academic home at Ohio University that I have been afraid that it might damage my working relationship with teachers in the area. Even now I will omit most of the names, but none of the facts.

In 1969, shortly after I began teaching in the English Department of Ohio University, I was asked to appear as an expert witness on English curriculum in a dismissal hearing of a first year seventh grade English teacher in a small Southeastern Ohio town.

The attorney told me that the teacher had only temporary certification and that he had been hired in August and dismissed in October. The attorney also told me that when a teacher has been fired in Ohio he can demand to be given the reasons for his firing, and that if he does not accept those reasons he can request a hearing--either open or closed. In this case the dismissed teacher had engaged the attorney and an open hearing was scheduled.

Hearings for dismissed teachers are remarkably similar to trials. The teacher is the "defendant" with his "defense" attorney, and the school board has its "prosecuting" attorney. The kangaroo nature of the court is revealed in the fact that the chairman of the school board serves as chairman or "judge" of the hearing. He is very much like a judge, even to the extent of sustaining and overruling objections.

At the hearing, I was not allowed to stay in the hearing room, the school gym, but was instead taken to the principal's office where all of the witnesses for the defense were kept until they were called to testify. From my wife, who had come along to sit in on the hearing and take notes, I later found out that these were the charges against the teacher: 1) that he had taught ANIMAL FARM, a book inapproiate for the seventh grade, 2) that he had used inappropriate and obscene Beatles records in the classroom, 3) that he had engaged in offensive discussions of God, 4) that he had introduced homosexual material into the classroom, 5) that he had used PRACTICAL ENGLISH below the grade level for which it was designed, and finally 6) that he had discussed the use and preparation of drugs.

From my wife's notes of the statements of the attorneys, the teacher's own testimony, and the answers of various witensses, equal numbers for the prosecution and for the defense, and from statements I heard from other teachers and the principal in the witness room, we were able to work out the apparent happenings from which the charges grew.

First, ANIMAL FARM. Although the book was not required reading for any pupil in the class, some pupils had chosen to read and discuss it. Multiple copies of the book were already in the classroom before the dismissed teacher was hired. The pupils who read the book had discussed it with the rest of the class. Objections to the book centered not only around its inappropriateness but the more serious contention that it was a subversive book. When the board member who had called it that was asked if he had read it, he said that he had not, but that he had looked at the introduction and that he could tell from the cast of characters that it was a "Damned Communist book." When the defense attorney objected, the chairman of the school board pronounced his first "overruled." Many more were to come during the course of the evening. In fact, during the entire five-hour hearing, not one objection of the defense attorney was sustained, and not one objection of the prosecuting attorney was overruled.

The teacher had played MAGICAL MYSTERY TOUR and other Beatle records which the kids had brought to school with them. Objections centered first around the playing of rock lyrics at all because, as the prosecuting attorney stated, "It is a well-known fact that most rock lyrics are about drugs." Most vociferous objections came regarding two of the lyrics contained in the MAGICAL MYSTERY TOUR--"The Fool on the Hill" and "The Walrus." After "The Fool on the Hill" was played, the students had asked who the fool was. Various answers had come forth, some of which the teacher had printed on the board. One of the words he had printed was GOD. From this came the charge that the teacher had written on the board that God was a fool. The lyrics to "The Walrus" were not discussed in the classroom, but the prosecuting attorney argued that the homosexual theme was both implicit and explicit in such phrases as "crabalocker fishwife pornographic priestess boy you been a naughty girl, you let your knickers down."

PRACTICAL ENGLISH had indeed been read by some students in the class, in the teacher's attempt to find material on those particular student's level that would interest them. One member of the school board characterized PRACTICAL ENGLISH as for HIGH SCHOOL USE ONLY!

My wife began to notice one particular woman sitting in the front row of the audience as the charges piled up. She was quite obvious in her dislike of the dismissed teacher and even sometimes disturbingly vocal. We later found out that her daughter was the star student witness for the prosecution and that the mother had tried unsuccessfully for several years to secure a position as guidance counselor in the school. Her application had been regularly rejected by the principal who had done the hiring. All of the information had come through this woman and her daughter to the school board. The daughter had asked most of the questions in the classroom which had led to some of the charges. She was the one, for instance, who asked the teacher if he had ever tried drugs. He answered that he had once but advised the students never to try them. This led to questions about the preparation of drugs. The teacher had said that he did not know anything about it but that he had once read an article about drying banana peels for smoking. This was the extent of the discussion, but it still led to the charge that the teacher had discussed the use and preparation of drugs.

When my turn to testify finally came, it was over quickly. Since I had to teach early the next morning, we decided to leave although the hearing was still going on. The atmosphere was becoming increasingly tense with each passing minute, and my wife and I were eager to leave the nightmare and return to the sanity and security of our university town. The next day I was very depressed, but not surprised, to find out that the dismissal had been upheld. But I had learned several things about censors and censorship through this direct experience with a force that was to make the learnings permanently imprinted.

Censorship is rarely, if ever, approached on rational grounds or with logical arguments. Censorship charges are regularly loaded with innuendos, name-calling, guilt by association, stereotypes, either-or assumptions, generalizations, and all of those logical fallacies we English teachers should be so familiar with. There are also often unofficial, non-public, real reasons behind censorship cases. Probably the best protection against censorship is thorough preparation and good credentials. Admittedly the teacher in this case made some errors in judgment. He was led into some areas that a more skillful, better prepared teacher might have steered clear of. But many other teachers at that school told me they had used the same materials and done some of the same things that the dismissed teacher had without any trouble. They thought that his emergency certificate was his main problem. His beard didn't help either. I think, in looking back, that his major problem involved being in a particular place, at a particular time, with a particular set of people, a particular set of circumstances, and that these things combined with the weakness of his credentials made his dismissal almost inevitable. He made a convenient scapegoat.

I find it easy to believe, though, that more knowledge of the community in which he was working, especially of its politics, and some advance education in the psychology and motivation of censors, combined with the study of numerous other censorship cases might have prepared the teacher for coping better with his teaching situation. But who really knows whether that would have been better or not, at least for him? Perhaps he wasn't really suited for teaching anyway? He's certainly drawing a much better salary in his present position as a social worker. In censorship, as in so many other problems in schools, it is the kids who really lose. When I think back to the hatred and bitterness generated that night of hearing, to the ignorance and intolerance, I wonder what permanent imprints those kids got of their parents, their school, their community. And even more serious, I think, are the docile and conformist tendencies that may have been made even more ingrained in the teachers present.

SHOPTALK

"As soon as I walked into his office and the principal began questioning me on the reading material I was giving my students, I knew he must have received a call from an irate parent. Sure enough, a mother, volunteering her services at our school book fair, overheard me telling a 7th grade girl that I would lend her my copy of THE EXORCIST if she brought me a note from her parents allowing her to read it. The woman was outraged at the idea of any junior high school teacher providing a student with such material which she, as a parent, personally considered unsuitable reading material. Apparently, she was unaware, as was our principal, that to lend 'questionable' books with parental permission had long been a policy of our English Department. It will continue to be one, too."
(From an English teacher, name withheld by request)

"Not the least of the problems in pornography research is to define just what should be considered pornography. In preparation for a study at Atascadero (Calif.) State Hospital, Psychologist Frank Vanasek surveyed pictures and drawings collected by 230 psychotics and convicted sexual offenders. The pictures ranged from hard-core pornography to children's fashion pages ripped from mail-order catalogs. But the one that turned up most often was a back-side view of a little girl whose pants are being pulled down by a puppy--the familiar Coppertone suntan lotion ad."
(BEHAVIOR TODAY, September 28, 1970. p. 1)

"In Eastwood, England, the birthplace of D.H. Lawrence, town councillor John Finch wants to name a new street Chatterley Mews, after the heroine of LADY CHATTERLEY'S LOVER.
But Margaret Coe, chairman of Eastwood's housing committee, won't hear of it. 'Why must the people of Eastwood always be classed with this type of filthy literature,' she says. 'Lawrence was a great author, but as fas as LADY CHATTERLEY'S LOVER is concerned, he was a dirty old man and a peeping tom.'
She suggests calling the street Lawrence Court."
(THE PLAIN DEALER /Cleveland/, March 26, 1974, p. A-4)

BIASED? IRREVERENT? CENSORSHIP IN FLAGSTAFF

Retha K. Foster, Flagstaff Public Schools

Interdisciplinary study. Extended periods. Postholing. Inquiry method. Team teaching. Informal classroom. Student iniative. Student responsibility. Media--commercially made, teacher made, student made.

These elements came together in an innovative American Studies course to provide a stimulating environment as an alternative to the separate and more traditional courses taught in U.S. history and American literature. The American Studies course started in Flagstaff in the spring of 1959 as a "gleam in the eye" with a group of four of us who were enrolled in a district-sponsored class on the inquiry method. In April of that year a former studentteacher visited with us and showed some of her teacher-produced tape-slides to our English and social studies departments.

Everything coalesced. We now had an educational philosophy in common, a method of working toward greater student involvement, and with the tape-slides, a device to use for motivating students.

For a month that summer we worked at district expense investigating and assembling course materials and making the first synchronized tape-slide. We called it Big Spender because it started and ended with the Peggy Lee rendition of the song by that name.

Big Spender was designed as introductory material for the study unit on Poverty: USA. It used 160 slides and portions of the following pop songs: "Big Spender," "I've Gotta Be Me," "Call Me Irresponsible," "It's Such a Pretty World Today," "Downtown," "It Was a Very Good Year," "Young Lovers," "Boots," "Harper Valley, PTA," and concluded with a repetition of "Big Spender."

The slides show the affluent society during both runs of "Big Spender" and these are contrasted with slides of urban and rural poverty, past and present, during the other songs. The effect of the thirty-two minute presentation is ironic. By the time "Big Spender" is replayed at the end, the emotional level of viewers is quite high.

Originally, the tape-slide contained voice-over quotations, such as "Senator James Eastland is paid $65,000 for not producing cotton. A starving child on his plantation receives $5.00 a month in welfare." This particular quotation was heard during the lyrics from "Call Me Irresponsible" with the accompanying slides being from Agee and Walker's book LET US NOW PRAISE FAMOUS MEN. There were about ten of these quotations taken from varied sources, such as THE ARIZONA REPUBLIC, TIME, NEWSWEEK, NATIONAL OBSERVER, U.S. NEWS & WORLD REPORT, and THE NEW REPUBLIC.

When shown in September of 1969 to the pilot group at Coconino High School, the tape-slide fulfilled its function of motivating the class. Students sat in stunned silence for more than two minutes. One of the teachers conducting the class nonchalantly rewound the tape and disposed of the equipment. She then suggested that the students put their chairs in a large circle (this was later stigmatized as a communist device) and asked if anyone had anything to say.

The class took over. They reacted. When the bell rang at 11:00 for a five minute break, no one left the room. At 11:55 they were still going, but the teacher summarized, suggested some of the next day's activities designed to find out about poverty in America, and the class left, still talking.

We congratulated ourselves on a successful beginning and decided immediately to produce some more tape-slides for subsequent units. During the next two months, working after school and on week-ends, eight more multimedia presentations were produced.

For the study of War in America, we made War: Two Aspects which combined songs, poetry, and slides. For the same unit, we developed Those Were the Days from the pop song of that name, using slides from Nazi Germany. Pictures from the book, AND/OR: ANTONYMS FOR OUR AGE, were combined with music from a Moog synthesizer for another tape-slide study of conflict.

For a study of minorities in America, we developed Buffy Saint Marie's song, "My Country Tis of Thy People You're Dying."

Sounds of Silence, using the Simon & Garfunkle song and Ed Ames' "Who Will Answer?" were made to stimulate writing assignments. All of the tapes were used in the pilot course and in other history and English classes. Students at both high schools started making their own. The most successful of these was one entitled Pollution: Real Dirty Pictures.

In February of 1970 we discovered the tape-slides had high motivational impact in the community as well as in the schools. Three of them were shown twice in one week; first at a Democratic Committee dinner and second on the NAU campus during a meeting of the American Historical Association. Five interested lay persons attended the second meeting, having been alerted by someone who viewed them at the dinner meeting. The lay persons were outraged and vowed that the materials would be removed from the public school curriculum. The school sonn received requests to show them to community groups and they were screened weekly by civic clubs, political groups, and church groups.

By March a trickle of letters was being received by the administration and members of the school board. On March 30, all of the tape slides were shown at a closed meeting for the board members and district administrators. In this four hour meeting, pros and cons were discussed. Individual board members objected to particular slides (police brutality, scenes that were grim and depressing, ironies between the affluent and the disadvantaged, etc.). However, the school board did not vote to withhold the materials and the majority of the board concurred that they served a useful educational purpose.

The trickle of letters became a flood and by May they started appearing in the local newspaper. I received anonymous telephone calls at home. At the May 4 meeting of the school board, the president of the local education association defended the pilot course and the tape-slides and opposed the harrassment of the schools and the teachers. This caused more letters, often accusing the FEA and the schools of denying parents the freedom to speak and to protect their children from "subversive methods" and "un-American motives."

An organized group surfaced calling itself POW (Parents-on-Watch). The chairman became a regular contributor to the letter column of the paper, objecting vociferously to the American Studies class and to the tape-slides. Claims made included such items as the un-American, communist-inspired rock-and-roll music; the appeal to the students' subconscious through the use of color; the hopelessness and despair generated by viewing of the slides. The tape-slides were negative and depressing, unAmerican, irreligious, subversive, and one-sided according to their critics.

School board meetings were lasting longer and longer as the president of the board attempted to give all of those in attendance an opportunity to speak and express their views.

Students at the high schools also wrote letters to the editor and attended school board meetings. One said, "This is the first time I've ever seen anything real in school." Another said, "Sure, Big Spender was negative, but we see the other side all the time." And still another, "Last year I ditched school all the time. This year I don't, because I don't want to miss this class."

The pilot program was evaluated by principals, teachers, students and district administrators. It was expanded to the other high school the next year.

June came. School was out, but the controversy lingered on. During the first two weeks of the month, eighteen letters were printed in the local paper. Eight of the letters (two of them written by high school students) supported the program. The others attacked: "Lenin philosophy is depicted in the films," "They are hate films using rock music to grab student attention," "Obviously, the presentations illustrate a new technique for teaching history, the discarding of logic, fact, and chronology... they are dangerous, downgrading, and destructive," "Does departure from the old-fashioned three R's leave too much room for the seemingly new fashioned three R's, Resentment, Rebellion, and Revolution?" "Instead of calling this the 'Great Society,' it should be called the 'Shocking Society.'" "No textbooks!" "Degenerate!" "A class using mind-molding techniques...." "Biased." "Irreverent." One letter asked rhetorically if the teachers had been contacted by groups outside of the state, by some organization, or by some university, to make and infiltrate these into the schools. The fact that students often sat in a circle during class discussions was interpreted as a brainwashing technique perfected on POWs (Prisoners of War) during the Korean War.

Of course, not all letters were opposed to the tape-slides or to the course. Many praised both as being stimulating, educational, thought-provoking, creative, etc. Letters on both sides also frequently attacked a letter writer holding the opposing view. The controversy was becoming more acrid and intolerant.

During the July meeting of the school board, several persons spoke both for and against the course. At this meeting, the board decided to hold a special open meeting in August to view all the teacher-produced tape-slides and to vote on whether or not the course should be continued and the audio-visuals should be permitted.

At the direction of the board, three of us were employed to revise some of the tape-slides and to produce others showing "the other side." As a result, two slides were changed to accompany the Buffy Saint Marie "My Country. . ." song. The narrated poetry was removed from War: Two Aspects (I've never understood why), and all voice-over quotations were removed from Big Spender. That got Senator James Eastland off the hook.

Three new tape-slides were made: Merle Haggard's "Walking on the Fighting Side of Me," Ray Price's "America: Communicate with Me," and Edmund O'Brien's "I Am an American."

On August 17, 1970, the materials were shown to members of the school board and to about 1000 persons in the auditorium at Flagstaff High School. The district curriculum director explained the purpose of each tape-slide and how it was used in the classroom. At the end of the showing and explanations, members of the audience spoke either for or against their continued use in the schools. Members of the school board asked questions and made comments. Then one member moved that the tape-slide be retained for use in the American studies class. With one opposing vote, the motion passed.

So twelve months, twenty-six public showings, and eighty-seven letters, news stories and editorials later, the controversy was over. The course materials were a minor issue in school board elections that fall (the incumbent who had supported them won re-election), and a few names had become household words.

What did we learn from the controversy? We learned to depend upon administrative and school board support. Without it, the materials would have been lost and some of the teachers would have been under continuous fire. We learned to appear cool and calm, to keep smiling, even when we didn't feel that way at all. We learned to examine our course objectives and to plan courses carefully. Individually, we learned a great deal about ourselves, about how much we were willing to risk for a class of fifty-six students, about what we believed education could be and should be.

What we learned was valuable a year later when our two English faculties submitted a proposal for an electives program. From December of 1971 through April of 1973, we again faced a barrage of letters, radio interviews and a few television broadcasts concerning tape-slides in particular course, opposition to particular courses (especially The Minority Voice Speaks) and to particular books. The electives program has about ninety nine-week courses, all of them still approved. We have lost no books or other materials. We feel that our students are benefitting immensely from the change in curriculum.

For the time being, all is quiet in Flagstaff. The center holds.

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SHOPTALK

Several years ago, the Washington School District (Phoenix) attempted to introduce a program in sex education. A furor arose, and on November 13-14 and November 20-21, 1968, the WEEKLY AMERICAN printed a number of "letters to the editor" concerning this program and its implementation. While few of the letters quoted from below are given in their entirety, the quotations do reflect the sincere feelings of parents concerned about their children and their children's education. The letters also reflect a censorious point of view, one often difficult to distinguish from the overt censor in action.

"At our house we think this is just as bout (sic) as low as education can get. I happen to know all teachers are not above being willing to give a demonstration. It's bad enough for some teachers to cuse (sic) the children without this."

"It looks to me the Arizona Education system at all levels should be cleaned up. In addition to that there are campus riots and rebellions. The proper way to handle that is to fire the professors and teachers and close the schools."

"Teaching sex in school is communism trying to tear down the morals of our youth. Thats (sic) the trouble with our youth of today. . .I say lets (sic) help the youth of our country by keeping this filth out of our schools. School bourd (sic) officials who allow this teaching are communist."

"Let children be children. Their life is ahead of them. They are just getting started. Al to (sic) soon they find out how ugly the world is today."

"I do not want my children learning about sex in grade school. In fact, I do not approve of sex classes in any grade. I had sex classes in high school as a Junior. I had nothing but trouble on dates after that. I want spelling, math, reading ect. (sic) to be the important goals of my children. When they ask, I have a health book aid to help me explain about the facts of life. My husband had a sex class in high school, and he shares my opinions. He found it hard to control his feelings after he found out what they were, and what could happen."

COURT DECISIONS AND LEGAL ARGUMENTS ABOUT CENSORSHIP AND THE NATURE OF OBSCENITY

1708--REGINA v. READ (88 Eng. Rep. 953, K.B. 1708) The defendant was charged with publication of FIFTEEN PLAGUES OF A MAIDENHEAD in criminal court, but the court held that the book was "no offence at common law," punishable only in the Ecclesiastical Courts. Judge Powell believed that a law against this kind of book was needed, but he did not act to create law on the matter.

1727--DOMINUS REX v. CURLL (93 Eng. Rep. 849, K.B. 1727) Edmund Curll was charged with printing VENUS IN THE CLOISTER: OR, THE NUN IN HER SMOCK. The Attorney General argued that "Destroying that /morality/ is destroying the peace of the Government, for government is no more than publick order, which is morality. My Lord Chief Justice Hale used to say, Christianity is part of the law, and why not morality too? I do not insist that every immoral act is indictable, such as telling a lie, or the like; but if it is destructive of morality in general, if it does, or may, affect all the King's subjects, it then is an offence of a publick nature." While Justice Fortescue argued that "I own this is a great offence, but I know of no law by which we can punish it. Common law is common usage and where there is no law there can be no transgression," the other two justices accepted the Attorney General's argument and found for the state and against Curll.

1821--COMMONWEALTH v. PETER HOLMES (16 Mass. 335) Conviction of Holmes for publishing a "lewd and obscene print, contained in a certain book entitled MEMOIRS OF A WOMAN OF PLEASURE, and also for publishing the same book."

1867--THE QUEEN v. HICKLIN (3, Q.B., 359) Henry Scott, member of an anti-Catholic group, sold copies of a pamphlet entitled THE CONFESSIONAL UNMASKED: SHOWING THE DEPRAVITY OF THE ROMISH PRIESTHOOD,THE INIQUITY OF THE CONFESSIONAL, AND THE QUESTIONS PUT TO FEMALES IN CONFESSION. Judge Cockburn announced a test of obscenity which was to persist in American jurisprudence for nearly 70 years and in English law even longer. "I think the test of obscenity is this, whether the tendency of the matter charged as obscenity is to deprave and corrupt those whose minds are open to such immoral influences, and into whose hands a publication of this sort may fall."

1896 and 1897--ANDREWS v. UNITED STATES (162, U.S. 420) and PRICE v. UNITED STATES (165, U.S. 311) Two of several cases tried under the rigid Comstock Act of 1873.

1913--UNITED STATES v. KENNERLY (209 Fed. 119, S.D.N.Y.) Kennerly's publication of a novel HAGAR REVELLY was attacked by censorious Anthony Comstock. Judge Learned Hand ruled for the state on the basis of the Cockburn/Hicklin decision because it had long been accepted. More important was the note Judge Hand added to his finding. "I hope it is not improper for me to say that the rule as laid down, however consonant it may be with mid-Victorian morals, does not seem to me to answer to the understanding and morality of the present time, as conveyed by the words, 'obscene, lewd, or lascivious.' I question whether in the end men will regard that as obscene which is honestly relevant to the adequate expression of innocent ideas, and whether they will not believe that truth and beauty are too precious to society at large to be mutilated in the interest of those most likely to pervert them to base uses. Indeed, it seems hardly likely that we are even to-day so lukewarm in our interest in letters or serious discussion as to be content to reduce our treatment of sex to the standard of a child's library in the supposed interest of a salacious few, or that shame will for long prevent us from adequate portrayal of some of the most serious and beautiful sides of human nature."

1922--HALSEY v. NEW YORK SOCIETY FOR SUPPRESSION OF VICE (234 N.Y. 1, 136 N.E. 219) Halsey sold a copy of Gautier's MADEMOISELLE DE MAUPIN to John Sumner, Anthony Comstock's successor in the New York Society for Suppression of Vice. Sumner charged the book was obscene as a whole and for specific passages. Judge Andrews wrote, "No work may be judged from a selection of such paragraphs alone. Printed by themselves they might, as a matter of law, come within the prohibition of the statute. So might a similar selection from Aristophanes or Chaucer or Boccaccio, or even the BIBLE. The book, however, must be considered broadly as a whole. So considered, critical opinion is divided."

1930 and 1931--UNITED STATES v. DENNETT (39 F. 2d 564, 2d Cir.); UNITED STATES v. ONE OBSCENE BOOK ENTITLED MARRIED LOVE (48 F. 2d 821, S.D.N.Y.); and UNITED STATES v. ONE BOOK, ENTITLED CONTRACEPTION, BY MARIE C. STOPES (51 F. 2d 525, S.D.N.Y.) All involved pamphlets on sex instruction; all found for defendants.

1933 and 1934--UNITED STATES v. ONE BOOK CALLED ULYSSES (5 F. Supp. 182, S.D.N.Y.) and UNITED STATES v. ONE BOOK ENTITLED ULYSSES BY JAMES JOYCE (72 F. 2d 705, 2d Cir.) The famous ULYSSES decisions, the former by Judge Woolsey and the latter by Judge Augustus N. Hand. Woolsey, after studying the various tests of obscenity and after consulting 2 friends whose opinions of life and literature he valued, wrote, "I was interested to find that they both agreed with my opinion: That reading ULYSSES in its entirety, as a book must be read on such a test as this, did not tend to excite sexual impulses or lustful thoughts, but that its net effect on them was only that of a somewhat tragic and very powerful commentary on the inner lives of men and women. It is only with the normal person that the law is concerned. Such a test as I have described, therefore, is the only proper test of obscenity in the case of a book like ULYSSES which is a sincere and serious attempt to devise a new literary method for the observation and description of mankind." Note Woolsey's extension of the test laid down by Andrews in the HALSEY decision.

1945--COMMONWEALTH v. ISENSTADT (62 N.E. 2d 840) Isenstadt was convicted of selling Lillian Smith's STRANGE FRUIT in Massachusetts since, as Judge Qua noted in his decision, the incidents in the book". . .had a strong tendency to maintain a salacious interest in the reader's mind and to whet his appetite for the next major episode. . . .it contains much that, even in this post-Victorian era, would tend to promote lascivious thoughts and to arouse lustful desire in the minds of substantial numbers of that public into whose hands this book, obviously intended for general sale, is likely to fall. . .we are of the opinion that an honest and reasonable judge or jury could find beyond a reasonable doubt that this book ' manifestly tends to corrupt the morals of youth.'"

1949--COMMONWEALTH v. GORDON et al. (66 D.& C. 101) The defendants were acquitted of selling obscene books (among them Farrell's STUDS LONIGAN TRILOGY, Faulkner's SANCTUARY and WILD PALMS, Caldwell's GOD'S LITTLE ACRE, and Willingham's END AS A MAN). After reviewing past obscenity decisions, Judge Curtis Bok wrote, "Who can define the clear and present danger to the community that arises from reading a book?. . .How is it possible to say that reading a certain book is bound to make people behave in a way that is socially undesirable?. . .From all these cases, the modern rule is that obscenity is measured by the erotic allurement upon the average modern reader; that the erotic allurement of a book is measured by whether it is sexually impure--i.e., pornographic, 'dirt for dirt's sake', a calculated indictment to sexual desire--or whether it reveals an effort to reflect life, including its dirt, with reasonable accuracy and balance; and that mere coarseness or vulgarity is not obscenity."

1949--ROTH v. GOLDMAN (172 F. 2d 788, 2d Cir.) A readable concurring opinion arguing that there is no provable need for obscenity statutes.

1953--BESIG v. UNITED STATES (208 F. 2d 142, 9th Cir.) Besig, owner of copies of Miller's two TROPICS appealed a U.S. customs decision to confiscate his books. In the decision Judge Stephens wrote, "Dirty word description of the sweet and sublime, especially that of the mystery of sex and procreation, is the ultimate of obscenity."

1957--BUTLER v. THE STATE OF MICHIGAN (352 U.S. 380 2d. 412) Butler appealed a Michigan statute making it an offense to print or circulate to the general reading public any book which might have a potentially deleterious influence upon youth. Judge Frankurter held that the statute violated the 14th amendment and wrote, "The state insists that, by thus quarantining the general reading public against books not too rugged for grown men and women in order to shield juvenile innocence, it is exercising its power to promote the general welfare. Surely this is to burn the house to roast the pig. . .We have before us legislation not unreasonably restricted to the evil with which it is said to deal. The incidence of this enactment is to reduce the adult population of Michigan to reading only what is fit for children."

1957--ROTH v. UNITED STATES (354 U.S. 476) Justice Brennan suggested a test of obscenity, "whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest." The Court rejected the Hicklin test of Judge Cockburn and further noted that "sex and obscenity are not synonymous. Obscene material is material which deals with sex in a manner appealing to prurient interest." An early comment by Justice Brennan established that obscenity is not constitutionally protected, and one phrase was to haunt the Court for several decisions to follow: "But implicit in the history of the First Amendment is the rejection of obscenity as utterly without redeeming social importance." (underlining mine)

1959 and 1960--GROVE PRESS, INC. v. ROBERT K. CHRISTENBERRY (175 F. Supp. 488) and GROVE PRESS, INC. v. ROBERT K. CHRISTENBERRY (276 F. 2d 433) Two court cases concerning the action of Christenberry (Postmaster of the City of New York and actint for the Postmaster General of the United States) in denying the U.S. mails to the Grove Press unexpurgated edition of D.H. Lawrence's LADY CHATTERLEY'S LOVER. The courts criticized the Postal System for using the outdated practice of isolating passages as the test of obscenity, rather than taking the work as an entity.

1964--JACOBELLIS v. OHIO (378 U.S. 184) Justices Brennan and Goldberg stated "that (1) the constitutional test for obscenity is whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest; (2) under this test the community standards are a national standard; (3) in applying this test the Supreme Court must make an independent constitutional judgment on the facts of each case, and cannot merely decide whether there is substantial evidence to support a finding that certain material is obscene. . ." In his dissent Chief Justice Warren clearly disagreed with Justice Brennan's reading of community, "It is my belief that when the Court said in Roth that obscenity is to be defined by reference to 'community standards,' it meant community standards--not a national standard, as is sometimes argued. I believe that there is no provable 'national standard,' and perhaps there should be none."

1964--GROVE PRESS v. GERSTEIN (378 U.S. 577) The Supreme Court found TROPIC OF CANCER not obscene.

1966--A BOOK NAMED JOHN CLELAND'S MEMOIRS OF A WOMAN OF PLEASURE v. ATTORNEY GENERAL OF THE COMMONWEALTH OF MASSACHUSETTS (383 U.S. 413) Announcing the judgment of the Court, Justice Brennan said, "Under this definition /Roth/, as elaborated in subsequent cases, three elements must coalesce: it must be established that (a) the dominant theme of the material taken as a whole appeals to a prurient interest in sex; (b) the material is patently offensive because it affronts contemporary community standards relating to the description or representation of sexual matters; and (c) the material is utterly without redeeming social value." Brennan further spelled out that last point only slightly later in the decision when he wrote, "The Supreme Judicial Court erred in holding that a book need not be 'unqualifiedly worthless before it can be deemed obscene.' A book cannot be proscribed unless it is found to be utterly without redeeming social value. This is so even though the book is found to possess the requisite prurient appeal and to be patently offensive. Each of the three federal constitutional criteria is to be applied independently; the social value of the book can neither be weighed against nor canceled by its prurient appeal or patent offensiveness. Hence, even on the view of the court below that MEMOIRS possessed only a modicum of social value, its judgment must be reversed as being founded on an erroneous interpretation of a federal constitutional standard."

1967--RALPH GINZBURG v. UNITED STATES (383 U.S. 463) Ginzburg was convicted of using the mail to distribute obscene literature by a Pennsylvania District Court and the conviction was upheld by the Supreme Court, not because the material was (or was not) obscene, but rather because "the defendants engaged in the sordid business of pandering, that is, the business of purveying textual or graphic matter openly advertised to appeal to the erotic interest of defendants' customers. . . The 'leer of the sensualist' also permeates the advertising for the three publications." The case is interesting both for the decision of the majority of 5 and the dissenting opinions of Justices Black (a good discussion of the problems involved in the current tests of obscenity), Douglas, Harlan, and Stewart.

1973--MILLER v. CALIFORNIA (93 S. Ct. 2607) and PARIS ADULT THEATRE I v. SLATON (93 S. Ct. 2628)In MILLER Chief Justice Burger delivering the majority opinion repudiated the "utterly without redeeming social value" test and the use of national community standards. The three-fold guidelines for the trier of fact (jury or judge) announced in MILLER were "(a) whether 'the average person, applying contemporary community standards' would find that the work, taken as a whole, appeals to the prurient interest, (b) whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law, and (c) whether the work, taken as a whole, lacks serious literary, artistic, political, or scientific value." The Chief Justice went on to underscore his view of contemporary community standards. "Nothing in the First Amendment requires that a jury must consider hypothetical and unascertainable 'national standards' when attempting to determine whether certain materials are obscene as a matter of fact. . .It is neither realistic nor constitutionally sound to read the First Amendment as requiring that the people of Maine or Mississippi accept the public depiction of conduct found tolerable in Las Vegas, or New York City. . ." In PARIS ADULT THEATRE, Justice Brennan dissented and noted, "The problems of fair notice and chilling protected speech are very grave standing alone. . .The problem is. . .that one cannot say with certainty that material is obscene until at least five members of this Court, applying inevitably obscure standards, have pronounced it so. The number of obscenity cases on our docket gives ample testimony to the burden that has been placed upon this Court."

1974--JENKINS v. GEORGIA (94 S. Ct. 2750) While MILLER was clearly meant to attack hard core pornography, only a few days after MILLER the Georgia Supreme Court found the film CARNAL KNOWLEDGE obscene. Justice Rehnquist attempted to show in JENKINS why contemporary community standards did indeed mean local communities but apparently not all the time. "Even though questions of appeal to the 'prurient interest' or of patent offensiveness are 'essentially questions of fact,' it would be a serious misreading of MILLER to conclude that juries have unbridled discretion in determing what is 'patently offensive.'. .Our own view of the film satisfies us that CARNAL KNOWLEDGE could not be found under the MILLER standards to depict sexual conduct in a patently offensive way. Nothing in the movie falls within either of the two examples given in MILLER of material which may constitutionally be found to meet the 'patently offensive' element of those standards, nor is there anything sufficiently similar to such material to justify similar treatment."

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SHOPTALK

Ultra-conservative J. Evetts Haley, rancher and writer and a member of the Texans for America, has been a leader in censorship in Texas for years. His stand on academic freedom and the freedom to read is well stated in the following manifesto. "The stressing of both sides of a controversy only confuses the young and encourages them to make snap judgments based on insufficient evidence. Until they are old enough to understand both sides of a question, they should be taught only the American side." (John Edward Weems, "Textbooks Under Fire," PUBLISHERS' WEEKLY, October 2, 1961, p. 22)

CENSORSHIP: A PUBLISHER'S VIEW

An interview with Leo B. Kneer,
Editorial Vice, President, Language Arts, Scott, Foresman and Company,
Conducted by
Clement Stacy, Purdue University

Every fall at Purdue I teach an English methods course for students who are about to go out to do their student teaching. During that course, the students and I touch most of the traditional areas that concern either the prospective or the practicing English teacher: composition, language, literature. In addition, we talk about ways to gain community involvement and support for the English program. It is a pet peeve of mine that academic teachers, unlike people such as football coaches, seem to feel that there is no need, no benefit to be gained from their trying to sell their program in the community. During this section of the course we usually become involved in a discussion of what can be done when a protest against a particular text or group of texts is made. As part of that discussion we usually talk about the procedure for handling protests that is outlined in the NCTE publication, "The Student's Right to Read." But the students and I always find ourselves at something of a dead-end when we begin to talk about what kinds of positive responses can be made to a massive protest--a protest that does not involve just a few individuals or a small group, but rather a protest that as it grows may come to involve thousands of people.

During this past fall the problem of the mass protest seemed particularly acute since, within the past year, there had been large censorship movements in Texas, Indiana, and California, and at this time a major protest, which seemed especially virulent, and which involved textbooks produced by a number of publishers, was underway in West Virginia. Because the students in my class were interested in how a publisher responds when his books are attacked, I contacted Leo Kneer, who is Editorial Vice President for language arts at Scott, Foresman and Company. He agreed to talk to me about his responses to protests against textbooks.

On his desk, when I entered his office, were two posters which I had seen before and recognized as part of the propaganda that was being used by the group in West Virginia. One pictured a little girl about three years old, sucking her thumb, and holding a banner across her lap which read, "I don't want to be corrupted." The other one was a photograph of a woman carrying a sign that read, "I have a Bible--I don't need those dirty books." (!)

Stacy: When you see posters like that, what is your response?

Kneer: I am immediately disoriented because I know I am in the presence of something that doesn't lend itself to any reasonable or logical analysis. I know I am about 98% in an emotional situation, and I know that the ways that I have of dealing with most of the problems I encounter in my private, as well as my publishing life, are not valid. They will not work. I will not be able to make any kind of case that will be acceptable. I know I am in the presence of emotionally charged people who have come to their conclusions about the issue and that there is nothing in the world I can say which will change their opinions one whit.

Stacy: Certainly the protests have an emotional element whether their basis is religious, language, sexist, racist, patriotic, generation-gap, or parental disrespect. But, in addition to this emotionalism, do the movements or the people involved share any other common characteristics?

Kneer: First, many of the people who protest never even read the material. Instead they accept somebody else's statement about the works they object to. Secondly, they often totally distort any fact, as well as any expressed opinion--apparently not realizing that this results in blatant lying, one of the sins they are protesting. They will quote out of context, distorting completely the meaning of the material. For example, we anthologized an article about what to do about draft-card burners. A group who objected to this article created a flyer which included a picture from the text that showed a draft-card being burned and then they added the caption which said, "This book says that a person is performing the noblest duty of a free citizen if he burns his draft-card." That article was written by Henry Gregor Felson as a letter to his son who was in the Marine Corps. Early in the article Felson says that anyone who burns his draft card should suffer the penalty provided by law. And the context from which the protesters lifted the quote is: "Your conscience led you to the field with a rifle. Another boy's conscience leads him to burn his draft-card in a protest against warring. Each of you in your own way is performing the noblest duty of a free citizen. Each of you is right, but which of you is the more right--only time will tell. History had to wait to see who won the American Revolution before it could label the Bostonians as hoodlums or heroes. We may also have to wait some years before we really know if draft-card burners are misguided troublemakers or daring patriots." I believe that the people who created that poster were sincere, but they were woefully lacking in their knowledge of what an untruth is.

Stacy: They do seem to lose sight of decency. People who in most settings act as reasonable, mannered, decent human beings will, as part of a protest, break the windows or burn a cross on the lawn of a minister who supports the books, burn school buses and bomb school buildings, and even shoot people in the name of Jesus Christ or patriotism or morality. A newspaper reported that one minister actually prayed from the pulpit that God would strike dead those members of a school board who voted in favor of a particular group of books.

Kneer: But the protests are not always emotionally charged. I suspect that at times they are carried out with extremely cool calculation. There was one case, for example, where an official body was protesting our books because of some language that they objected to. They were really carrying this protest very far--always in a dignified way--but they were firm. When we forced the group to read the competition that they wished, perhaps, to install, the entire issue died. I suspect they didn't care at all about the issues they were protesting. Was there some kind of maneuvering going on to get other books adopted for reasons other than language?

Stacy: Are the protests growing in number?

Kneer: Yes, and the number of people who may be involved in any single protest is increasing. And the amount of violence which may be associated with a protest is growing.

Stacy: Is the reason for that, perhaps, that more and more people feel they are part of a society over which they have little or no control? A society that they feel has moved toward moral, political, and social positions that they do not understand or do not approve of? Do they then strike out at one of the few institutions over which they do feel they have some control--the local school? In other words, may a protest over textbooks sometimes not have very much to do directly with textbooks?

Kneer: That is a part of a theory of mine. I think we are almost emotionally diseased these days in this country. Our history for several decades has led to a serious questioning of values and motives. We have not really been comfortable since the dropping of the atomic bomb. People tend to become desperate, and they don't know why they are desperate. They are trying to achieve a normalcy that probably has been totally destroyed and will never be again. We have not learned to cope with a new world.

Sometimes protests begin in a very small way with a mild kind of criticism, and, maybe before the initiator knows what has happened, the whole thing has become totally twisted. Perhaps even the reasons for the original protest become obscured, and it becomes an outlet for all kinds of suppressed frustrations.

Stacy: If you are in education in any capacity, must you not be something of an idealist? Must you not try to express the truth as you see it in the best manner you can? It seems to me that one charge that young people, at least, leveled at many textbooks was that they ignored this questioning of values and morals which was going on in the society and continued to present a rather Pollyanna view of truth.

Kneer: I think that's very true. The materials young people were given were not real, and they knew this, and they rejected the materials, and they rejected the generation that gave them those materials. A good many of us grew up in a world where the values that were supposed to be expressed were values that dealt with only positive forces. We know, of course, that we cannot reveal the whole adult truth to a year-old youngster, and we have been misguided and may still be misguided in our concept of what reality is. But we went through a long period when we thought we could talk morality, when we thought we could talk patriotism, when we thought the words were somehow equivalent to the thing, that stating the thing somehow made it true and made it real. We are beyond that now. We are really beyond that, and certainly the young people are beyond it.

Stacy: Isn't a part of the difficulty you are having with protests a direct result of trying to be more honest, more candid in your books? Don't some of the people who are protesting argue that they do not want their children to deal with reality or with truth?

Kneer: Certainly. A member of a state board of education, for example, said quite frankly, "I do not want my junior high school youngster to think--I want him conditioned." There is nothing I can do in a case like that but retreat. No grounds for communication exist.

Stacy: Most of the protests over language that I have seen involve what a group believes is profane or obscene, but recently I encountered a protest which puzzled me completely. The group was objecting to what they called "bad grammar". I discovered that the bad grammar was a piece of dialect spoken by a character in a story. How can you respond to that kind of thing? It seems to show a total lack of understanding of what literature is all about.

Kneer: I think English teachers are guilty of that kind of protest themselves. They object to a student saying, "he don't, it don't." They object to a student saying who when he should say whom. It is important for us to understand that to an extent we are all protesters and we are all censors. The writer censors in the sense that he makes judgments about what he keeps and what he throws out. You may censor on the basis of aesthetic judgment. And every teacher has censored when he decides what to include or exclude from his course. So we do censor; we do make judgments. It is just that we like to think that our judgments are more rational than someone else's. Sometimes censorship is really not about dialect, but deep, deep underneath it may be racial censorship. In one of our cases we had a group of people who very curiously objected only to those selections written by black people. Their objections, as they stated them, were on the basis of dialect, and I could not say absolutely that the people were responding to a racial bias. But I would hope all people would look beneath surfaces.

Stacy: Are there ever any reasonable protests?

Kneer: Of course. Not all protests are bad. Some of the women's groups often have a legitimate basis. We can all point to many books which are now embarrassing because we were not aware of, not sensitized to, the sexism they contained. What troubles me about this group is certainly not the justice of their cause. I am concerned because I can see developing a ghastly textbook jargon, resulting from a forcible attempt to change our language. Language, of course, is always changing, but it seems to do so according to its own whim--not because someone or some group decides to change it. Paragraphs in textbooks have been written with "he or she" repeated so many times that the paragraphs themselves are crude, awkward, unpleasant. The fineness of language, the rhythmic expression are gone. Even the understanding of the paragraph is jeopardized because the mind begins concentrating on the "he or she" rather than on the main point being expressed. Professional writers are not likely to be moved by the demands of the feminists. I can't see James Michener rewriting THE SOURCE for them--or ostensibly altering his style in his next book. Having to say fireperson rather than fireman is ridiculous. It demonstrates a lack of understanding that man by definition includes the race of man--men, women, children; it doesn't mean only male. Even the demand for equal representation of male and female authors in a text does not necessarily make sense. It is very possible that ten pages of magnificently written material by a woman will do far more for the whole movement than two hundred pages of inferior writing. Female writers themselves are not always nonsexist. A woman's group in one state insisted upon more selections by George Eliot and Jane Austen. Jane Austen, after all, spent a whole book talking about Mrs. Bennett's attempts to get husbands for her daughters! Finally, if we are interested in presenting youngsters with a real picture, the reality, right or wrong, of the history of publishing is the history of predominantly male publishing. There just have not been down through the ages equal numbers of men and women authors.

Stacy: Now that you have angered many a woman's group in the country, let's go back to those two posters on your desk. Most protests occur after a book is published, after it is sold. One of the questions which interested my students was, "Is there any practical thing that you can do at that point?"

Kneer: I don't think that it is in the long run practical, but the publisher can, of course, try to please the people who are protesting. Through future reprintings, through special editions or through special reprintings, we can try to delete that material which the client feels is undesirable.

Stacy: If you begin a process like that, is there ever any end to it? Wouldn't you soon be in the business of creating custom printings for thousands of school districts?

Kneer: Yes. And the school system could not afford the costs entailed. They would be overwhelming. It would involve thousands of dollars for new setting, new plates, new printing, new runs, new art work.

Stacy: But if the money were available, it could be done.

Kneer: Not necessarily. Publishers of literature and reading textbooks, in most cases, don't own exclusive rights to the materials they include. Usually the contracts they have with the owners of the material stipulate that no changes can be made in the text. Therefore, you must try to get the original publishers' or authors' or agents' permission to make these changes, and they are often unsympathetic. The material has been published; it has been successful. The owner has already received the major income that he will receive from the selection, and he isn't very often interested in allowing it to be changed. In addition even if we receive permission, we have to try to make any rewrite fit the original line and stanza or paragraph.

Stacy: By "fit" I assume you mean that the changes have to fit typographically, but I am sure that my students would ask if you don't have an obligation to make any changes fit artistically.

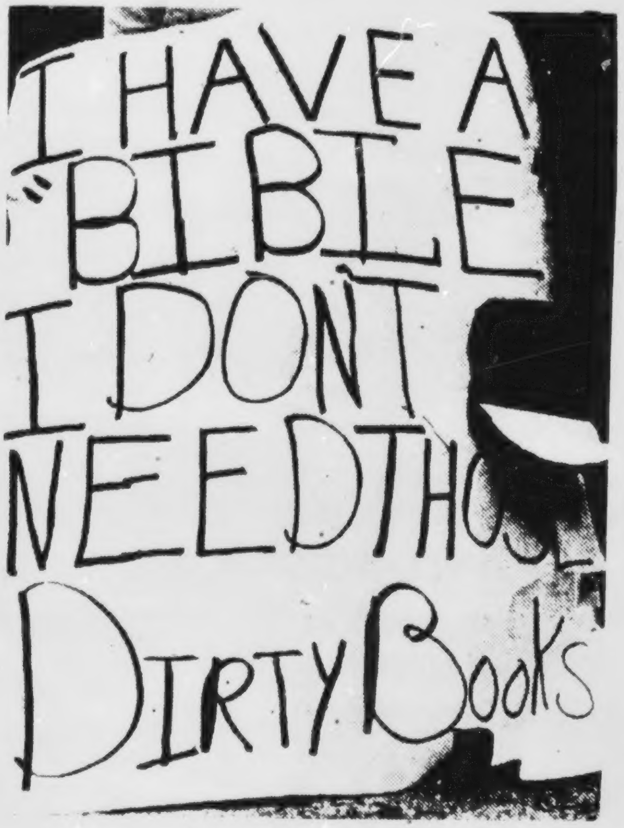
Kneer: Certainly we do. But there are, for example, some very casual damns in the world, and some of these can be changed without doing any damage to the work. At other times, the changing of a single word can be very destructive to the integrity of a work. For instance, a few years ago we wanted to reprint a William Faulkner story. The setting of the story was Mississippi. Two white people were sitting on a porch discussing black people, whom they referred to as niggers. At that time, no publisher could put the word nigger in a book. The suggestion was made that we change the word niggers to servants, but in Mississippi, at the time of the story, two white people sitting on that porch discussing black people would never have used the term servants. To have made the change would have suggested that Faulkner did not know the vernacular of the people he was writing about. In no way could we make that change.

Every single change must be reviewed in its total context.

Stacy: I think that the last question that my students would want asked is, "What advice about dealing with protests can you give them?

Kneer: First, try to get the material that is being objected to read fully by all the people who are objecting. Sometimes this is enough to end the whole thing. Secondly, analyze the material yourself very carefully--know why you want to use these materials and what they will do for students. Next, be prepared to demonstrate the value of a selection. Many selections that are objected to on moral grounds have strong moral content in them. Often the problem is that the people who are objecting do not read with understanding. They do not understand, for example, that much literature that is written about death is really about life. They do not understand that it is not violence in literature that is wrong; it is the handling of the violence and it is the purpose that lies behind the violence that is crucial. One protester in a letter to the editor of their local paper accused a book of teaching "rebellion, hate, revolution." Actually the "book" is attempting to teach the exact opposite. When we read the story of the crucifixion, we are not teaching children to emulate Pontius Pilate. As publishers and as teachers we must make the purposes clear. Finally, and perhaps most importantly, keep cool. If your own response becomes emotional, you have lost the battle.

After listening to the tape of my conversation with Mr. Kneer, my students came to several conclusions. They decided that the ways a publisher or an individual teacher can respond to a protest are not very different. Either can make the changes that the protesters want, but for my students that was giving in--a possibility they did not accept willingly. Either can try to present his case in a reasoned, logical manner, but they felt that irrationality can seldom be successfully countered with rationality. Or either can, at least figuratively, duck his head and hunch his shoulders and wait for the whole thing to go away. Which it won't.



1975 CENSORSHIP BATTLEGROUND: STATE LEGISLATURES

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When the U.S. Supreme Court (by a slim 5-4 majority) handed down new rulings in June, 1973, on materials unprotected by the First Amendment, the 50 state legislatures became the censorship bettleground of the next few years. The Court precipitated this war by changing the previous (1966) tripartite test for obscenity, by ruling that "community", rather than national, standards now applied, and by mandating that the states must specifically define any sexual conduct to be prohibited in books, magazines, or films.

During 1974, more than 200 obscenity bills were introduced in 38 of the 44 states in regular session. New laws were passed in 15 states: Arizona, Connecticut, Delaware, Iowa, Kentucky, Louisiana, Massachusetts, Nebraska, New York, North Carolina, Oregon, South Dakota, Tennessee, Vermont and West Virginia.

These new laws vary widely in their interpretations of the Supreme Court's mandate. In Connecticut the legislature seemed to agree with the four dissenting Justices that the Court's rulings were "inevitably obscure standards." The legislature passed a law simply making the "community standards" those of the state, and retained the old law which has the MEMOIRS "utterly without redeeming social value" test. In Delaware, the legislature passed a law using only the Court's new definitions verbatim, but not defining "community'. In Nebraska, a particularly harmful law was passed; it not only prohibits the display of visual representation of nudity (Johnson's baby powder ads? Michelangelo?), but also uses such vague definitions of prohibited written or pictorial sexual conduct as "prolonged physical contact with clothed buttocks."

Three legislatures repealed their prohibitions on materials for adults and passed laws regulating for minors only. These were Iowa, South Dakota and West Virginia. On the other hand, in Oregon a new law passed which extended to adults the previous restrictions only for minors. In Vermont, the minors-only law was retained and mandatory prior civil proceedings added for written materials, as well as state-wide standards.

Mandatory prior civil proceedings are crucial in protecting First Amendment rights. They require that a judicial determination as to whether or not the material itself is obscene be made before any criminal charges can be brought against the purveyor of that material. If the material is ruled obscene, the person then has fair notice and is subject to criminal charges if he continues to disseminate it. Without this procedure, a person can be criminally charged without any legal notice that what he is disseminating might be censorable.

As Justice Brennan wrote in his dissent in the 1973 PARIS ADULT case, "The vagueness of the standards in the obscenity area produces a number of separate problems. . . First, a vague statute fails to provide adequate notice to persons who are engaged in the type of conduct that the statute could be thought to proscribe. The Due Process Clause of the Fourteenth Amdnement requires that all criminal laws provide fair notice of 'what the State commands or forbids'. . .In this context, even the most painstaking efforts to determine in advance whether certain sexually oriented expression is obscene must inevitably prove unavailing. For the insufficiency of notice compels persons to guess not only whether their conduct is covered by a criminal statute, but also whether their conduct falls within the constitutionally permissible reach of the statute. The resulting level of uncertainty is utterly intolerable, not alone because it makes 'bookselling a hazardous profession,' but as well because it invites arbitrary and erratic enforcement of the law."

Only three other states besides Vermont included such safeguards in their new laws. Massachusetts included them for books only, Louisiana for non "hard-core" materials, and North Carolina for all materials. The latter state also was one of those defining "community standards" as those of the state.

State-wide standards, although approved by the Court in 1973 as constitutionally adequate, were not required. And unfortunately in the June, 1974 rulings, the Court said the community might be as narrow as the area the jury is drawn from, and need not even be defined. In rejecting national standards, the Court created myriad difficulties for book and magazine publishers, as well as motion picture producers. All of these industries depend on the large-scale production of their materials and their nation-wide distribution. Reasonable prices can be maintained only by creating one product and making it available to the entire population.

Having to cope with 50 different state standards is difficult coping with hundreds or thousands of local county or city standards is crippling. Not only will warehousing and distribution be impossible for commercial interests, but any logical uniformity within state library and education systems will be hampered. To have a book freely available in one town and illegal a mile away in the next town, is chaos.

To avoid such unworkable, patchwork ordinances, the community must be defined as the state by the legislatures, and smaller political entities pre-empted from passing obscenity laws. Besides North Carolina, seven other states did include state-wide standards: Arizona, Connecticut, Massachusetts, South Dakota, Tennessee, Vermont and West Virginia.

Besides the importance of mandatory civil proceedings and state-wide standards, a third crucial issue before the legislatures has been to specifically define prohibited conduct. It is important to have precise and narrow definitions in order to forestall broadside attacks on serious works. Six of the new laws (Arizona, Kentucky, Louisiana, Massachusetts, Nebraska, South Dakota) include extensive "laundry lists" of prohibited sexual conduct, thus making it easier for over-zealous censors to find grounds for attack, as happened this year, with such works as CATCH-22, GRAPES OF WRATH, SLAUGHTERHOUSE-FIVE, CATCHER IN THE RYE, or SOUL ON ICE.

Prohibitions against depictions or descriptions of "touching", "caressing", or "any nude part of the body" have actually appeared in numerous bills! This is in spite of the fact that the Court has said "obscenity and sex are not synonomous," "no one will be subject to presecution for the exposure of obscene materials unless they depict or describe patently offensive 'hard-core' sexual conduct," and "nudity alone is not enough to make material legally obscene."

Nevertheless, confusion continues on all aspects of the censorship question, and the 1975 legislative outlook is for a busy and crucial year in all 49 states (Kentucky will not be in session). The introduction of censorship bills will start in January, when all of the states reconvene (except Florida, which returns in April). Only New Jersey and Virginia can carry over bills from 1974 to 1975, so most of the legislation introduced will be new, including amending laws passed last year.

Despite the quantity of expected legislation, 1975 offers a good opportunity for working for the full implementation of First Amendment safeguards, With elections just passed and new legislators and governors free to take liberalized action at the beginning of their terms, with the Supreme Court locked 5-4 for the foreseeable future, with freedom-of-information a general post-Watergate topic, with district attorneys and state courts insisting on guidance from the legislatures--1975 is the crucial year to stop censorship and get reasonable laws.

The best way to affect the state legislative process is to have a citizen network of interested organizations in a state:

First, teachers should activate their own organizations and co-workers, so that a teacher network is ready to write or testify before, the legislative committee considering a bill, and later to wire, call or write each of their own state representatives when a bill comes to the floor. The Media Coalition, or the Ad Hoc Committee Against Censorship, can alert you to the legislation introduced.

Second, through the above two groups, make contact with other interested organizations in your state. The Media Coalition has commercial organizations (booksellers, publishers, theatre owners, magazine wholesalers, etc.) in each state, and the Ad Hoc Committee is building non-commercial representatives (librarians, church groups, etc.). All of these diverse groups can be extremely effective at the State Capitol by working loosely together in a state coalition.

Third, enlist the aid in your community of others who support the stand against censorship, or educate them on the issue. Civic clubs and other various local groups can be tapped through newsletter articles, panel discussions, or displays. Write a letter-to-the-editor of the local paper, or contact the radio station, etc. In other words, get other groups to be aware of the issues so they can also be utilized to contact their state legislators.

With this nation's bi-centennial approaching, 1975 is a watershed year. I hope you will help now, so that 200 years past 1776, we can really celebrate the First Amendment!

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SHOPTALK

Stephen Jenkins, member of the Arizona State Board of Education, has made several comments about censorship worth noting. Speaking of a proposed change in Arizona policy concerning textbooks, Jenkins said that the policy "is not intended to be a form of censorship. It leaves determination at the local level." (ARIZONA REPUBLIC, June 24, 1973, p. A-1) Speaking on the same topic, Jenkins said, "We have no right to censor nor should we have any thoughts of censoring." (PHOENIX GAZETTE, July 25, 1973, p. B-1) Discussing with yet another reporter the problem of securing good texts for Arizona, Jenkins said, "We're not going backwards, we're going forward. There will be no censorship as charged, presumably by some people who are not familiar with the objectives of the state board and the contents of the rulebook." (WEEKLY AMERICAN NEWS, July 18, 1973, p. 1) Finally, commenting on the work of the House Education Committee and questionable library books, Jenkins contended that "censorship is the name of the game" and indicated that school boards must exercise better control over school materials. (PHOENIX GAZETTE, May 1, 1974, p. A-21)

"Students opposed to book censorship generally receive higher grades in school than the pro-censorship minority of the nation's teen-agers, a Purdue University survey has found.

The survey, conducted by the Purdue Opinion Panel, also shows the anticensorship majority reads more books outside of school and that the minority favoring book censorship were more likely to get low scores on a vocabulary quiz that accompanied the survey.

The survey found that three out of four of the nation's teenagers believe book censorship violates basic American principles of freedom of expression and freedom to read."

(NEW YORK TIMES, November 10, 1974, p. 87)

SCHOOL NEWSPAPERS AND STUDENT RIGHTS TO FREEDOM OF THOUGHT AND EXPRESSION

Suzanne H. Emery, Madison High School, San Diego, California

Journalism and education are fundamental to the American form of government and life; effective exercise of both must be the desire of journalism teachers. While not required by law, several matters of courtesy and of shrewdness may contribute to the goal of keeping an open channel of communication free of censorship, active or self-imposed. Avoiding censorship becomes a practical matter of professional pride. For too many years schools simply have taken the youngest English teacher on the staff and said, "You know all about writing, take the school newspaper." It is no small wonder that principals add insult to injury by investing no confidence in the frightened person so appointed. This article will present three areas of consideration: Philosophy, Practical Tactics and Anecdotes.

PHILOSOPHY

Since the practice of journalism and the continuation of the democracy go hand in hand, the validity of the high school journalism experience cannot be overemphasized. Professional competency in the communications field by the instructor is a prerequisite for validity. A second prerequisite is careful instruction of the students in the concept, "Freedom of the Press, Responsibility of the Press." Adherence to that concept plus adequate preparation by both the teacher and the students make possible the most important ingredient: actual respect for the student's right to responsibility. This responsibility is seldom experienced by a student until (s)he earns a position in that most unusual high school class, the newspaper production class. Since journalism, be it electronic or print, is an occupation governed by actual law, even mentioned in the Constitution, the high school student early discovers that curiosity, diligence and ethics pay off. "Rinky dink" high school rules and classes pale beside the necessity of meeting professional level demands and realities. The paper produced by students I advise is totally student developed and produced (exclusive of typesetting and printing), and thus varies from year to year in quality and in level of controversial issues, depending on staff interest and initiative.

While I do not censor, cutout, change or kill articles, I do feel that my ultimate role as advisor is to assist the student reporter in best presenting his information and views in the realm of effective journalism, i.e., two-way communication with an audience. The teacher, then, functions best as a perceptive and trained advisor, not as a frustrated journalist; not as an editor; and definitely not as the chief censor.

There is one word which I do forbid to appear in the paper. If utterly necessary, it may be used in a direct quote, but not in a headline and definitely not in any staff written editorial. The cliche seems to be the epitome of poor reporting, poor analysis, and poor research. The word is APATHY. One teenager calling another "apathetic" is not only ludicrous but hardly reflects the complex nature of the animal, which may truly be one of disinterest, but more likely is lack of anything to get excited about, or of more exciting things being available elsewhere. Propagandistically speaking, there are a thousand ways to attack lack of school spirit, but one of the worst must be for the staff of the school "rag" to pontificate.

Freedom of the press means being alert, getting the story, writing it and printing it. Responsibility of the press means being prepared, well researched and writing fairly. With more emphasis on training, and on adherence to freedom and responsibility, there would be fewer accusations of irresponsible journalism and fewer times that high school journalists would have to cry "censorship." In addition, professional journalism teachers need to spruce up their profession, become active workers in local and area organizations both in education and in journalism; lobby with the principal for a competent replacement; and keep themselves trained and informed on teacher rights and questions of press freedom.

SUGGESTIONS (PRACTICAL TACTICS)

As a journalism teacher, you can insure the proper role of journalism on the high school campus through the use of these day to day practices which I feel have contributed to the sense of responsibility in my students, to administrative trust, and to freedom from oppression. In addition, when it gets down to the nitty gritty, you can fall back on these practices as evidence of your careful effort and sincere sense of responsibility. The suggestions are grouped in five topics: the principal; the manner of research; the handling of the materials; the complaint; and miscellaneous.

The principal. Let the principal know your qualifications and general attitude, i.e., freedom of the press, responsibility of the press, that coverage will be broad and encompassing. Call attention to the point that adequate, broad, competent newspapering will usually forestall the appearance of libelous, unpredictable and destructive underground press. Do not allow the principal to delegate his authority/ responsibility, where it concerns the newspaper, to the vice principal or department chairman. Unless you are looking for a way out, don't ask a principal his opinion (or permission) on whether to run a particular story. His lack of expertise in the field would usually prompt a negative decision. Therefore, use your training and resources to make the decision.

Have the student editor keep a weekly appointment with the principal. Always have the editor deliver the first copy of the paper to the principal as a matter of courtesy and respect. Or, if the principal is away, MAKE SURE that (s)he knows about any sensitive story so (s)he won't be the last to find out. When attacked for printing the facts, ("What will the community say?"), suggest that the community is better off with calm facts than rampant rumor.

For those times when an irate parent or citizen may call the principal, prepare him for the idea that he is not responsible for what the students wrote in the paper, that they are, and that they need to accept the responsibility for resolving the complaint or talking to that parent or citizen even if that means a retraction, an apology or more research, or explaining themselves to the Board of Education.

If appropriate, call in the writer of a potentially controversial letter to let him or her know that (s)he may have to answer to an administrator for utilizing the letter to the editor column. This is not intimidation on your part but is a sincere courtesy to the student who might otherwise be frightened when the administrative summons arrives.

The research. If your district is likely to ban discussion on a certain subject, cover it well and carefully at the earliest possible date.

Require normal professional depth in student research including quality of sources contacted.

Regardless of the student reporter's veracity, the advisor must demand to know names of sources (even if not revealed in story) because his job is on the line.

Inform your staff that as long as they do adequate work properly (including preliminary research and other careful techniques) no other person or teacher may demand to see their copy before it is printed. As long as the student has identified him(her)self as a reporter, the interview is on the record and may be quoted. (Beware the administrator who persists in peppering his conversation with "Don't quote me." and "This is off the record.")

A bad story or editorial idea can die a natural death when the student reporter is required to do additional research or to actually sit down and discuss the grievance with the principal for his input.

In the category of advising (but not censorsing) I usually do not allow complaining editorials to run until, or unless, the eidtorial suggests a remedy for the problem.

Do not hesitate to contact the local Sigma Delta Chi representative, a station manager or a city editor for competent professional opinion on a story topic. You should maintain open channels with these valuable people, for your professional currency and for assistance.

The handling of the material. Print controversial articles only in particularly well done issues.

Support the integrity of your paper; do not allow a gossip column, no matter what the guise.

Insist that letters to the editor be signed. Student citizens have to learn responsibility, too. For good reason, publication of the name may be withheld.

Existence of an editorial page and format does not justify unfounded criticism, half-truths or plain bitchiness.

Although coverage of both sides is commendable, it is not the answer because campaigning is sometimes necessary.

A useful device, both for the exercise and for the security when particularly opinionated editorials run, is to require in the same issue a factual news story on the subject. This gets away from the odious ten inches "in favor" balanced by ten inched "against." Instead, it indicates that the facts are available (objective news story) but that the school newspaper feels thusly (subjective editorial).

If a sensitive issue can be resolved by the newspaper staff without having to run an editorial campaign, by all means, do so; that's a perfectly legitimate staff function.

While total agreement among your student staff is not mandatory, prior to publication of controversial or sensitive stories, thorough discussion by the entire group is necessary in order to clear the air, garner minority opinion, gauge parental response, and establish consequences.

Getting on a national bandwagon of some political issue on the school editorial page is not justified without original research by the student, otherwise you have a regurgitation of network news.

Letters which call the librarian "a bitch who should be replaced" and refer to the "cafeteria food /as/ no better than crap" generally are unsigned and so are not printed. If such are signed, then the student writer has been asked if he couldn't get his message across better using other words, or pertinent parts are printed withwithout using the objectionable words.

The complaint. Most issue by issue problems will arise from emotional reactions rather than legal points and therefore can be handled on a diplomatic basis.

Encourage the newspaper's detractors to face the staff directly and personally, rather than complaining to the principal, who didn't write the article anyway.

Don't be intimidated when the "powers that be" attack; call their bluff, put them on the defensive.

Do not "tilt windmills" with subordinate personnel such as vice principals, distraught colleagues and zealous parents. They may deserve clear, direct answers but reserve soul searching explanation and ramifications for the principal.

Miscellaneous. Prior to obtaining a staff position, a student should be required to complete at least a semester of beginning journalism, in a separate class period, emphasizing basic writing, maturity and legal responsibility.

If possible, have your district adopt freedom of press guidelines, set out by the National Journalism Education Association or by your local association.

Of course, strong rapport and mutual respect is necessary between the advisor and newspaper staff, and is desirable with the principal.

BRIEF CASE HISTORIES (ANECDOTES)

Needless to say, the foregoing hints do not preclude TROUBLE, some that never happened, some totally unexpected, and some predictable. Perhaps the most curious category is the first, maybe nothing happened because we were so well prepared and protected, or maybe nothing happened because nobody read the paper or if they did, did not consider us worth the bother (which is pretty damning in this business).

In the first category are features on venereal disease and abortion which ran without adverse comment.

Venereal disease was a topic which the staff finally decided should be covered almost a year after it reached epidemic proportions in our county. Two very responsible staff members had a lengthy interview with the chief Public Health Service doctor who had compiled the statistics which had led to his alerting the local adult media with the information. The students wrote an excellent comprehensive article, which was read to the assembled newspaper staff (some told their parents of it for their reaction). Further, it was read and discussed with the beginning journalism class for reaction. In addition, the reporters went to the school nurse and asked her to read it for coherence, tact, correctness and general reaction. They did not ask her whether it should run. The principal was alerted that such an article had been written, that it had reliable sources, and was tactfully done. A particular reason cited by the students for running the article was that although the same type of information, statistics, description of symptoms and what to do had run in the adult media, and perhaps was available in the health ed classes, having it appear in such an unlikely place as the school newspaper would emphasize the problem, and possibly cause more students to seek treatment. The article also referred to vaginal discharge but due to the nature of a past California law which had forbidden (without parental permission) discussion of genitals and such, the students and I decided not to say "discharge from the penis" and left it at "pain when urinating and a pus discharge." The article did not include the information that the epidemic could be partially alleviated through the use of condoms. It seemed that including that information would uselessly smack of not only condoning premarital sex but legitimize it and make it more safe as well as serving as a sexual "how to" article in the school press rather than the highly defensible and needed article on achieving good health. Also run was a facsimile of the poster with the Mona Lisa saying in a cartoon style ballon, "VD is nothing to smile about."

The principal received no phone calls, I received no phone calls, and no hate mail was generated. And this at a school with 3,600 students.

Another topic in the same issue which generated mail but not calls was one on abortion. Student interviews revealed the old fashioned "sexist" double standard, to wit: some girls approving of abortion but boys not so sure if it meant aborting a child they had fathered. Also, 96 percent of those interviewed knew someone who had had an abortion. The mail included a former girl student writing a tactful letter about her abortion. That story included a picture of a male newspaper staffer in a maternity blouse with the caption, "What if guys were the one!" taken from a British government advertisement of which we had read.

Evidently, several of my colleagues, quite unprofessionally, did ask the principal (rather than me) why he allowed such material in the paper. He quite honestly was able to say that the decision had not been his. Those "colleagues" never came to me.

In another editorial a year later the staff called attention to the ironic California situation at that time where a teenage girl could get an abortion without her parents' permission or knowledge but that their permission and knowledge were required for contraceptives. The writer's contention was that since teenagers were going to have intercourse, contraceptives were preferable to the moral issue of abortions. As originally written, the editorial was basically an attack on the state's governor for three times vetoing permissive contraceptive guidelines. I suggested the emphasis on the ironic aspect and suggested that promoting contraceptive usage might be more palatable to the parents if placed against the traditional bugaboo, abortion. Once again, no response.

In another case where there was no adverse reaction, the school racial makeup was beginning to shift from white to mixed. The black girl who was editor, a student of mine for three years, decided that she must let the world know that she had been betrayed by the whites, that she had sold out to the honkies and was wrong. While I would not let her run that feeling as an editorial, possibly to be interpreted as general student opinion, after much soul searching between us and discussion over all the responsibility she had shown in the past, she asked for the freedom of the press and, her personal opinion became a letter to the editor. Because there might have been repercussions, the principal was told in detail about the letter. Nothing happened. As it turned out much later, the editor was having romantic problems with her "Panther" boyfriend, and the letter was evidently an attempt to get back in his good graces.

Political personalities and propositions of all shades have been handled, gingerly perhaps, without comment.

Also in the category of problems which haven't happened are the subjects which have not come up. Somehow in eight years, at several schools under many different administrators, neither student staffer nor letter to the editor types have sought to use the traditional four-letter words nor have any letters expounded the glories of free love, cheap dope or fire bombs. "Damn" and "hell" have been printed.

Trouble from unexpected sources came when a list of crisis phone numbers was run, including those for medical attention, drug abuse information, counseling and a runaway house. A teacher actually became livid, both to me and to the principal, about the propriety of running such information, saying that such numbers and places caused much more trouble than they solved. Checking with school counselors, I found that every number listed was on at least one list that they regularly consulted and sometimes recommended. This served as adequate explanation to the principal, and it was only much later that we discovered that the teacher had a runaway child herself.

In another case with unexpected response, an interview with the attendance coordinator (truant officer) was a first attempt at using a tape recorder. So as not to misquote the gentleman, the students used the tape word for word. That was a nice theory, but spoken language just doesn't "flow" in writing and so the man said "uh" quite often in the transcription and seldom used complete sentences because the conversation was so frequently interrupted. While the students were sincere in their effort, and I saw no harm, the man felt utterly mocked and some hard words were exchanged before the students ran an explanatory note in the next issue saying that malice was not intended.

In the category of predictable responses, the storm went up early one year when the dramatic presentation was to be a Shakespearean play. An administrator suggested that certain lines be removed from the presentation, mainly certain words. In a brief newspaper article, those words were reported; the writer was called on the carpet, and a very distasteful note was written to me by that administrator, ("I don't see such trash in the daily paper"). The words to be removed from the play were bastard, bitch and turd. They were not removed.

This and one other incident led the administrator to suggest to me that my teaching credential might be in danger.

As a money making scheme, the staff sells space for Valentine messages at a penny a letter. While most of the messages in this popular activity are quite sweet and even cute, one year I was less than successful at removing all the obvious double entendres and missed several of the flat out ribald remarks. None were directed at faculty members or were malicious, "sick" or obscene, for that matter, by legal definition.

An administrator (not the principal) told me, "You know, you could lose your credential. . . that stuff you allowed in the paper. . . there's a law in California which prohibits the discussion of parts of the body and sexual activities without prior written parental permission." Basically, I told him to initiate the charges and right now, which he has not.

Predictable objection occurred at the publication of an editorial which attacked a physical education department practice. Trading stamps (S&H and Blue) were being collected by the department to buy a piece of athletic equipment. In some classes a student could work off "non-suits" by bringing in stamp books; in others the grade simply went down without an opportunity for even physical makeup of the missed hour. The editorial objected to the inequity as well as called attention to the fact that families often save the stamps for needed items.

A coach later said that I was unprofessional because I allowed such material in the newspaper. I countered that the only way the students learn is if they are allowed to produce the newspaper themselves and take the lumps as they come; that just as I didn't expect him, the coach, to go out on the field and make the points for his kids' team, neither did I write the newspaper. Eventually, he agreed to bring his grievance to the staff, but only, he announced privately to me, if they were not allowed to hassle or question him, just listen. They were thoroughly respectful for his ten-minute complaint and did not attempt to question him. The courtesy led him to voluntarily ask if they had any questions. What followed was an excellent half hour of give and take, and tremendous growth for both sides.

CONCLUSION

These anecdotes and this article do not represent "what you can get away with," but rather are examples of typical topics you'll have to deal with if you and your staff even consider doing a competent job. That is why the newspaper class period can never be "just a class" as some students might be tempted to say when the editor refuses to accept a poorly done story. The student staffer must attempt to do professional level work at all times. Otherwise, the battle and defense for a free high school press is hopelessly compromised and a prime educational goal foolishly lost. Student rights to freedom of expression do exist and must be utilized, but total license or disregard for the audience promotes neither communication nor education. The practical suggestions and anecdotes which I have listed are the means that I use and are typical of those used daily in every medium, right up through the WASHINGTON POST and the highly successful Watergate research and exposure. Know your business, know your audience and don't ask permission unless you want or need a way out because if you can't decide and take that responsibility, why should anyone else.

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Miss Peach

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CENSORSHIP AND A FALSE ASSUMPTION

Lucky Jacobs, University of Virginia

PREFACE

Three years ago I taught English in a private segregated academy. In my eleventh grade American Literature class we read a few paperbacks to supplement the rather colorless (in more ways than one) anthology.

Teaching American Literature without including Richard Wright seemed absurd, so we bought copies of NATIVE SON. Many of my students felt, for the first time, the personal impact of literature. Needless to say, the discussions kept veering back and forth between the students' real life experiences and the imaginatively real experiences in NATIVE SON. An influential parent gave the word to the headmaster that the book contained "relations" between a black man and a white woman. The word "relations" is one of those depth images that triggers everything in one so predisposed.

I was called into the head master's office and told politely but firmly not to order any more paperbacks without his consent. Being a little "uppity" myself, I began explaining that an anthology devoid of Wright, Ellison, and Baldwin was an educational farce. And furthermore my M.A. in American Literature (ugh!) might make me fairly well qualified, at least as well qualified as him, to choose the reading material. Hold it he says, let me tell you a little bit about our philosophy here: I think it's great that the Negroes are getting more opportunity--all for it--but this school was built by people who want their children to see the good and the beautiful. They get enough of the gutter in the newspapers and T.V. (Now he was rising to rhetorical flourish). God made the redbirds, and he made the bluebirds, and they don't mix.

* * *

In THE POETICS OF THE NEW AMERICAN POETRY, Michael McClure writes:

> A man knows what he is by how he names his states. If I do not name my condition I am less defined and lack sureness. Speech cannot be censored without loss. Words are part of physiology. Lost parts of body are losses of spirit. There are men and women in honest suffering blaming themselves for misery when the name or word of their torment will assuage them. The mention of it is the first step to relief or cure--but it is denied them by their social company who are joined in a fear to use a word or hear it spoken.
>
> One stanza of my poem 'Dark Brown' begins:
>
> OH EASE, OH BODY-STRAIN, OH LOVE,
> EASE ME NOT! WOUND BORE
> be real, show organs, show blood. OH let me
> be as a flower. Let ugliness arise without care
> and grow side by side with beauty. . .
>
> In the first line I named the pain remaining from my dark night WOUND-BORE. Previously I had no name for it. I christened it and gave myself that ease so I could know my state and therefore be more whole. Why do we refrain from naming our states?
>
> Does lack of name and recognition of the spirit's true shape make us vague and pale? I believe it.
>
> No actions or doings of the spirit should be called ugly. Or call some that, but remember they are living shapes and not to be denied. Beauty and bliss are other states and often they commingle. Ugliness, beauty and bliss if they are felt are to be named. For the sake of what is humane there should be no repression of statement. Suffering as well as joy should be titled. Good and evil

must be put to words. Each genetic immeasurable titan manbeast must name his names and the shapes visible to his senses. If he does not he is incomplete and less manly. Silence is a grey cloud of denial of life. (NY: Grove Press, 1973, pp. 422-423).

For most persons involved with censorship, the acceptability of a literary work involves how it represents reality when reality means the human condition. The assumption is that since human nature is complex and multifaceted, then "acceptable" literature must be a complex and multifaceted representation of human nature. That is, the literary workmust not be simplistically weighted towards the evil or pornographic side. In short, the work must "see all sides."

Those responsible for censorship, as most people would agree, are correct in asserting that human nature is complex, multifaceted: but does it follow that all good poems, all good pieces of literature, all good representations of reality, must therefore be multifaceted? It does indeed follow if one looks at each piece of literature as a self-contained and total.vision of reality, as most censors tend to do. If each literary work is separated from the total context or tradition of all literary works, then each individual work necessarily has the "seeing of all sides" as a valid criterion, since it is agreed that human nature is complex.

I would suggest that critics and teachers should deny the conception or mode of thinking whereby each literary work is self-contained, whereby each literary work must strive for the total complexity of human nature. Instead, one should defend the teaching of a literary work on the grounds that it presents, and presents effectively, one side of human nature--whether it be the moral, the immoral, or the amoral "side."

But, immediately the objection arises, do not Ferlinghetti or Vonnegut or Richard Wright oversimplify human nature with their one-sided presentations. Again, this is not the question to ask. It is an invalid question or objection since it derives from the part-whole fallacy ofjudging each work as if it were seeking to portray all of man's attributes. Rather, the totality of all literature should be conceived of as that complex which approaches the complex reality of human nature. Each work is a piece of an infinitely large and infinitely shifting puzzle. Likewise, it should be perceived that any one individual movie, painting, sculpture, etc. is just one piece in the total mosaic of all works in that art form.

Some literature, especially poetry and rock lyric, often appeals to the so-called "primitive" side of.human nature. The sound and rhythm sometimes take precedence over theideas. In order to even talk about this problem, I am already positing a false dichotomy--that of form (sound and rhythm) versus content (ideas). This can only be used as a heuristic model which is being presented for purposes of intelligible discussion. But sometimes it is hard to put Humpty Dumpty back together again.

To carry this out logically: yes, some literary works should be accepted according to the effectiveness of their vision of evil in human nature. Yes, human nature is Complex--it is good, evil, absurd, complex. What I mean is that complexity itself is only one characteristic of human nature. Who will cast the first stone as to what is not an effective vision? Can I tell you what literary work you should respond to? I will now quit talking about that absurd abstraction "human nature;" it stopped making sense just after I finished my twentieth role for this morning. My computer has projected today's total to be 3 X 20 + 10. Conclusion: fifty springs are little room.

Author's footnote to computer projection: What is dangerous about censorship is that it would exclude or devalue much good literature: what is more dangerous is that writers and students and teachers would no longer be encouraged to explore any side of human nature

humannature
human nature
human nature
human nature
human nature*

in any way they wished. Literature would no longer be alive and growing; neither would our culture.

*For this "acrostic," the writer would like to thank Sesame Street's number flashes which have had a terrific impact on my thinking. I hope that my typed acrostic will produce comparable effects. If not please chant the words until they become a physical part of you, like a headache.

- -

SHOPTALK

"Last year, Chief Justice Burger handed down a sensible decision that the determination of what is or is not obscene should be left up to local juries, based on community standards. If there is one thing an ordinary jury of local citizens is capable of deciding, it is whether a given book or movie is or is not obscene." (Phyllis Schlafly, "How Overworked IS The Court?" PHOENIX GAZETTE, July 19, 1974, p. A-6) But note this.

"A special grand jury empaneled to decide what constitutes pornography in Albemarle County /Virginia/ has thrown up its hands and given up the job of determining 'community standards.' It took the Circuit Court jury of five men and two women, all middle-aged to elderly, only two hours Wednesday to agree it should make no decision. 'We decided we just shouldn't take a stand,' said one of the grand jurors, Charles T. Page. 'I didn't feel like I was capable of making a decision for the whole county.' The county sought the decision to establish ground rules for the prosecution of obscenity cases."
(AP dispatch, DES MOINES REGISTER, July 19, 1973, p. 13)

And note these words.

"The problem of pornography is upon us again. This time it comes disguised as a PG-rated movie entitled CABARET. . .In my opinion, CABARET meets the guidelines set forth by the Supreme Court /in MILLER v. CALIFORNIA, 1973/. It appeals to the prurient interest and describes sexual conduct in a patently offensive way. As a result, the work lacks serious literary and artistic value. It is my hope that those with moral standards who have considered seeing CABARET will change their minds, and that those who have been drawn in by the PG rating will demand a refund from the theater manager."
("Letter to the Editor," PHOENIX GAZETTE, Nov. 27, 1974, p. A-7)

"Finally, the courts must recognize that they are rendering decisions in a dynamic field. That which is decided to be obscene today is accepted tomorrow and becomes a child morality tale the day after. Courts should not decide cases with an eye to today or even tomorrow or this year. Material which is suppressed should, in the opinion of the court, be that type of material which has little likelihood of acceptance in the immediate coming years. We must never forget that freedom is only "the absence of chains" and when applying the chains the courts should be slow, selective, and careful."
(Albert B. Gerber, "A Suggested Solution to the Riddle of Obscenity," UNIVERSITY OF PENNSYLVANIA LAW REVIEW, April 1964, p. 856)

CENSORSHIP AND RACISM: IN PURSUIT OF A RELATIONSHIP

Albert V. Schwartz, Richmond College, Staten Island, New York

Gradually the menacing aspects of censorship and racism are being focused upon, especially by the academic community. Each of these phenomena, censorship and racism, is being researched in historical, social, political, cultural, and psychological contexts. However, they are too frequently treated as separate areas only marginally related. What has not been considered is the convergence of these two areas--what might be best approached as racist censorship.

CENSORSHIP: A CONTROLLING WEAPON

It is not difficult to answer the question--What is censorship? Blatant forms are still with us all over the world. Daily accounts fill the newspapers with the burning of books on the streets of Santiago and the strangling of the press by the new military junta of Chile. Eyewitnesses tell of how books on Cubism have been burned by the military censors because of the seeming relationship between that word and Cuba. Swedish Premier Olof Palme said. . ."sooner or later the regime of blood in Chile will vanish in total degradation and humiliation, missed by few, despised by the entire democratic world." (NEW YORK TIMES, September 16, 1974) One can only wonder why the freedom loving (?) government of the United States recognized that regime during the first week of the blood-letting.

In the Soviet Union the censors has been responsible for catapulting Aleksandr I. Solzhenitsyn to fame; but, who can answer how many others have been silenced.

We in the United States are still suffering the effects of censorship stirred up in the 1950's when Senator Joseph McCarthy and the House-unAmerican Committee labelled books and writers as subversive. It is echoed in September 1974 in the textbook attacks in Charleston, West Virginia which has caused the schools to be closed, have taken their toll and the attacks of "filthy," "anti-God," "un-American," and "revolutionary" might result in a significant void in future selection and editoring of textbooks.

No, indeed, it is not difficult to find the censors at work. Censorship is used to fight ideas, to maintain the status quo.

PERSPECTIVE ON RACISM

If censorship may be viewed as the damning of certain ideas leading to the abomination of certain actions--that is those ideas and actions judged by the censor to be damned or abominated--we may then extend this statement to include a dimension of racism. Perhaps, the first historical record of racist censorship may be found in the log of the slaver, Captain William Smith, who stated that he used the technique of separating Africans so that they could not converse with each other, preventing rebellion. (William Smith, A NEW VOYAGE TO GUINEA, London: 1944) This technique which might be called oral censorship helped to enslave a people. When later the slavers tried to justify their foul actions by declaring that "blacks rarely fought back" or "did not speak to each other," the described technique became a part of racist description of censorship.

Racist censorship was accomplished mainly by two frameworks: one, the Invisible Man syndrome (Ralph Ellison, THE INVISIBLE MAN, NY: Vintage, 1968) which eliminated historical truth and actual real-life facts of Third World people and hence incapacitated whites'perception and second, substituted stereotypes and myths about Third World People which controled whites' perception. The usual direction of these frameworks was to enforce the concept that white existence was superior and should rule Third World people who were too inferior to be anywhere but in a demeaning place.

So powerful was the thrust of racism and the technique of racist censorship that it has continued for the three hundred year history of the European takeover of this continent and has caused physical and cultural genocide. As a result the people of the United States are split into separate, antagonistic groups. The direction of racism is devastation.

No framework of censorship has been as destructive or longlasting in the history of this American continent as racist censorship. The society of Salem, Massachusetts, or the victims of the McCarthyism of the '50's never suffered from witch-hunting to the extent of--or as long as--the Native Americans, Black Americans, Chicano Americans, Asian Americans, or Puerto Ricans.

A PERSPECTIVE ON RACISM

It is frequently said that racism has permeated every aspect and level of American life; it has affected and infected everybody and everything we do. Its primary purpose was the subjugation of Third World People and their lands by white Europeans, concommittant objective was the total destruction of Third World culture which as we well know was never achieved. The technique of the cultural destruction were a) omission of people of reknown, omission of heroic historical realities, and omission of Third World value systems, and b) substitution of stereotypes, false history, white orientations and white paternalism.

It is these techniques of omission and substitution which are the techniques of racism censors. Omission and substitution were and still are reinforced in every institution of our cultural life--libraries, schools, museums, theatres, magazines, newspapers and television (notoriously so at this point). Institutional and cultural racism is supported by the cumulative personal racism of the "guardians" of these institutions. The program of consciousness-raising has hardly reached enough people to turn the tide of the prejudice schizophrenia.

A trickle of counter-racist cultural material is present in some of the above mentioned institutions. However, there are signs that the trickle is drying up and that the materials utilizing the covert techniques of the racist censors is being produced in abundance. We are nowhere close to the liberal desire of presenting a balanced picture between the racists and anti-racists, and that is why the "open minded" or "let everyone find truth about racism for themselves" points of view fail. No healthy person swimming in heavily contaminated waters could be expected to emerge uninfected. Liberalism is an unrealizable ideal.

CULTURAL RACISM

It is against the law for a person to swim in the waters of the Hudson River because of health reasons. Is racism any less dangerous as a disease? It has certainly caused more destruction of life and culture than swimming in the contaminated waters of the United States.

The question must be asked--What is to be done with the stereotyped image of LITTLE BLACK SAMBO? The racists (censors) have used it to degrade, ridicule, castrate, and wipe out truthful images of Blacks. Studies show that SAMBO is one of the most despised words by Black people. Whites by their lack of consciousness rarely understand the controversy of books like LITTLE BLACK SAMBO. (Frequently whites have said, "LITTLE BLACK SAMBO doesn't offenc me" and the response might be "of course, not in your little white world.")

And what of GONE WITH THE WIND by Margaret Mitchell? It is high on the most favored list of novels in many white high schools. The movie industry, which has the notorious racist history of its own, helped to institutionalize GWTW in a Goldwyn, Gable, Leigh, DeHaviland, Howard extravaganza--rereleased every once in a while to stimulate infection of another generation (usually led to theatres by innocent school teachers) with the hateful and corrupt version of the Civil War as espoused by the Southern Aristocracy and the Ku Klux Klan. A parallel story might be constructed of the Nazis enslaving the Jews but instead of selling babies on a slave block, leading them triumphantly into gas chambers.

It is by design that Americans know so little of their own history. How could a social studies teacher or for that matter an honest student counter the historic mistruths of the institutionalized and glamourized GWTW especially when most of our history trade and text books are extended versions of racist conceptualizations. Until we come to grips with this design we are in great danger of continuing as a potentially explosive nation, as the Kerner Commission pointed out. (Otto Kerner, Chairman, REPORT OF THE NATIONAL ADVISORY COMMISSION ON CIVIL DISORDERS, NY: Bantam, 1968)

A frightening example of the recent success of the racist censors in the United States may be found on the streets of South Boston, where in September 1974 the K.K.K. held a rally telling white parents not to integrate their schools. White parents responded with effigies of lynched Blacks, called 'niggers.' Not Little Rock, Arkansas, this time. The example of culture racism comes from down north not down south.

It would be simplistic to say that the problem would be solved by putting forth both points of view, racist and non-racist, as so many well meaning organizations do. (Especially when the violence in West Virginia which has closed the schools may in part be attributed to putting the works of Black writers in textbooks). On the other hand, it would be equally simplistic to say that if we remove a book or two or a million from the schools and libraries, the tide of racism would be turned.

OFFICE FOR INTELLECTUAL FREEDOM, A.L.A.

I should like to focus, before ending, on the program of the Office for Intellectual Freedom, of the American Library Association, so that I might point out why one of the strongest groups against censorship is a total failure in relation to racism or racist censorship.

This Office recently published the INTELLECTUAL FREEDOM MANUAL. (Chicago: American Library Association, 1974) It is a must for anyone interested in combatting censorship. The manual begins by dispelling two myths--"that intellectual freedom in libraries is a tradition, and that intellectual freedom has always been a major, if not the major part of the library service in the United States."

Two particularly significant documents are included--THE LIBRARY BILL OF RIGHTS which is a statement of basic policies to help guide librarians in selecting and distributing books to the general public, and FREEDOM TO READ which emphasizes everyone's right, young and old alike, of access to library materials. Not only are these statements presented, but in depth interpretations are included which deal with censorship in concrete terms. This strongly developed position is most commendable--as far as it goes.

However, it lacks, grossly lacks, a serious perspective on racism and sexism. (Sexism, a form of oppression paralleling racism, is mentioned because sexism and racism are grouped together and equally dismissed in the INTELLECTUAL FREEDOM

MANUAL). It treats both of these phenomena as though they were merely offensive psychologically to some people. A comparison is made between the 'offense' to police in portraying them as pigs in William Steigs' SYLVESTER AND THE MAGIC PEBBLE and the 'offense' of Helen Bannerman's LITTLE BLACK SAMBO. Such a comparison is absurd. Ridiculing police as pigs and the cultural genocide of a people cannot be discussed in the same breath. It immediately proves that the Intellectual Freedom Committee is equally a victim of the historic racism--racist censorship--that this paper has discussed. What has happened to women as a result of sexism and Third World People as a result of racism is hardly contained or understood in the word 'offensive.'

WHAT IS TO BE DONE?

The main thrust of leading organizations against censorship e.g. the Intellectual Freedom Committee or the American Civil Liberties Union deals with only one aspect of racist censorship--omission. For the last ten or fifteen years publishers, schools, and libraries have been acquiring the Third World literature 'shelf of books.' At this point we hear many librarians saying "my library has enough books by Third World authors, now we can buy other books," and so even the small equalization of the past few years may slow down or stop completely.

It is the second aspect of racist censorship that is most troublesome to deal with--the racist stereotypes and distortions which continue to be present in the bulk of media and literature. Books like LITTLE BLACK SAMBO and GONE WITH THE WIND bring us to the throes of a dilemma. On the one hand if we are concerned about the great evil of removing books from the libraries we shall be forced into a position of maintaining the status quo and saying too bad if these books play a role in destroying people, we must protect our libraries. On the other hand if we are concerned with destroying people (genocide) we must say books and media are secondary and hence censorship should play a secondary role to racism.

This analysis puts forth the term 'racist censorship' to help us out of this dilemma. All academe must come to recognize the seriousness of historic racism in our country, which has only been superficially described in this article. A process must be created to defeat racism (institutional racism, cultural racism, personal racism and racist censorship).

Organizations like the Intellectual Freedom Committee and the A.C.L.U. must be involved in the process of turning the tide against racism and must weigh whether or not racism should be considered as subservient to censorship (as they seem to at this point) or censorship should be subservient to a policy of anti-racism.

In order to carry out such a policy it would be impossible for white academes who may have benefited unwittingly from racism to do without Third World leadership. The policy will require involvement and commitment, and will have to view our whole society, not merely the place of books in the library.

Two organizations which are pioneering such processes and policies of societal change are the Council on Interracial Books for Children and the Foundation for Change, 1841 Broadway, New York, NY, 10023.

CONCLUSION

If it may be accepted that within racist development a deadly form of censorship has been at work which might be called 'racist censorship' and if it might also be accepted that cultural genocide is destruction on a more massive scale than any other form of censorship, then clearly setting up an anti-racist policy merits our immediate consideration. And further, if we can find that white dominated academic organizations are not responding sufficiently to the seriousness of racism and genocide, then it is obvious that the victims, Third World People, should be asked to provide leadership. And if it is accepted that societal change is vital and necessary, then the whole of our society must be asked to be involved.

SHOPTALK

" . . . Yet I believe you have a responsibility above and beyond your responsibility to your stockholders to produce books, films, and other materials that schools will buy. This larger responsibility is to parents and students and communities. It has to do with the school as an institution that must be responsive to the community that supports it. It has to do with the wishes of parents who entrust the education of impressionable young children to teachers they scarcely know, or don't know at all, whose values may differ somewhat from their own. It has to do with the subjects you select for books and other materials and how these subjects are handled.

THE WIZARD OF OZ, corny as it may seem to TV-oriented young people today, has always struck me as about the right combination of suspense, which naturally appeals to children, and the happy ending that takes the edge off the spooky parts. This children's classic is a far cry from some of the current juvenile literature that appears to emphasize violence--and obscenity--and moral judgments that run counter to tradition--all in the name of keeping up with the real world.

. . .

Certainly, these new materials need to include an introduction to the problems and pitfalls that children are likely to encounter as they grow up. Learning about the adult world is fundamental to the learning process itself. Surely this can be done without resorting to explicit violence, or explicit sex, or four-letter words. . .

. . .

I recognize that much of the world's great literature is full of violent scenes and situations. As a teenager, I shuddered as I read the closing pages of A TALE OF TWO CITIES. Madame Defarge knitting as the tumbrils rolled up to the guillotine. It was high drama. Madame symbolized the reign of terror. But overriding her glee at the fall of the French aristocracy was the nobility of the sacrifice being made by Sydney Carton as he mounted the scaffold. Violence served as the vehicle to say some powerful things about love and honor and trust and responsibility. There are basic human values, and they are the forces that make great books great. I am not sure they are present to the extent they should be in some of the current literature purchased by schools for classroom and library use.

. . .

. . . I feel strongly that the scholar's freedom of choice and the teacher's freedom of choice must have the approval and support of most parents. I do not suggest that we seek to win approval of all parents, for that would not be attainable--but schools without parental support and approval are headed for failure. Without having books and materials that are so namby-pamby they avoid all controversy, we must seek published materials that do not insult the values of most parents. Where there is basic conflict, no one really wins, and children suffer. However, parents have the ultimate responsibility for the upbringing of their children, and their desires should take precedence. The school's authority ends where it infringes on this parental right.

. . .

(Excerpts from "Schools, Parents, and Textbooks," a speech by T.H. Bell, U.S. Commissioner of Education, delivered at a meeting of the School Division, Association of American Publishers, Cherry Hill, New Jersey, Dec. 2, 1974)

YOU CAN'T TELL THE PLAYERS WITHOUT A PROGRAM: A CASE STUDY IN CENSORSHIP

Robert Stewart, West High School, Phoenix

Fond recollections from a censorship case? Yes, it can happen if the presumed chief witness for the prosecution turns out to be the chief defense advocate. As they say in the story books, it happened like this. . .

It was my fourth year as English Department Chairman at West High with nary a censorship complaint to stain the record. The reasons for this charmed existence were probably many, among them: luck, a supportive administration, an enlightened community, a district policy that places the burden upon the complainant, and, as I flattered myself, wisdom in selecting books that were mature and challenging but not a deliberate affront to the community mores.

My baptism of goosebumps came as I was informed that a parent had launched a vociferous attack against the use of Richard Wright's NATIVE SON in my advanced junior class. Though 30 plus years old, Wright's book is still strong reading. However, I was using it at an advanced level and had done so for four years without a peep of protest.

I contacted the complainant by phone. Her daughter had been doing excellent work in my class, so the complaint was not a diversion to cover inadequate effort. She listened to my rationale for inclusion of a book that dealt so tellingly with our yet unresolved societal problem of equal opportunity for all. She insisted vehemently that the book would exert a corruptive influence on her daughter. Following the accepted and reasonable procedure we set up a face-to-face discussion to thrash the matter out more thoroughly.

During the interval between our phone conversation and the formal meeting, I searched my conscience. Was NATIVE SON an integral part of my curriculum? The answer kept coming out yes. The caliber of student involved almost required that the reading be more than pap. Replacement by another black author of similar stature? Not really. Baldwin was not suitable in content even for these able students. Ellison's style was too esoteric at this level.

The morning of the confrontation arrived and as I strode to the conference room I was singularly free of doubts--sure I was on solid ground in defending this book. That ground seemed to shift quickly, however, when I found the complainant had brought her minister with her. Butterflies might be free, but they didn't seem worth the price as they began to flutter my insides.

The woman went through a strong recital of the whys and wherefores of the unwisdom of including this book for readers of such tender years. The gist of it was that life would thrust its ugly realities at them soon enough, on its own terms. It was not the school's function to hasten the process.

Then she turned, ominously to my perception, to her minister for his corroboration.

At this point I might have been willing to plea bargain. Presumably, the presence of this man was an indication that the church was willing to tip the scales.

He began, "Until you brought this book to my attention Mrs. ________, I had never read it. Now that I have, I want to say that I feel strongly that every young person in this nation should also read it."

Did he say they should read it? This was too good to be true!

As he launched into a spirited and able defense of this book and the need for all of us to face our social problems, it became apparent that was indeed what he had said. Mentally, but with no regrets, I tossed out my scripted defense. There was no way I could top him.

If I had been momentarily stunned, then pure shock would describe the state of the complainant as she witnessed what must have seemed to her to be turncoat behavior.

While I readily admit very few censorship cases can turn out as splendidly as did this one, some factors were operative that ensure a good deal of success in this occupational hazard of teaching.

Number one, the administrator who took the complaint did not panic but insisted on an orderly process.

Number two, the teacher involved was sure of his ground and ready to maintain that sureness in a reasonable but firm manner.

Number three, the West High community itself were not the puppets of any rabble-rousing element and so the problem was not heated up by external forces.

Number four, the district censorship committee had established a set of procedures that ensured due process and imposed the burden of proof upon the complainant, had the problem not been so satisfactorily resolved at the local level.

Oh yes, we're still using the book three years later with no further problems.

SHOPTALK

"Rev. Harold Fuqua is determined to stamp out the forces of immorality he believes are corrupting 'Christianity' and 'Americanism.'
Among these forces he includes books he says he has never read and Christmas.
Fuqua is a minister without a church, a man who preaches in his home to a loyal group of about 40 members.
He has recently made the news while leading his congregation in a crusade against what he deems 'pornography' and 'sexual immorality' in the community and its schools.
'Christmas has its roots in paganism,' he says. 'The Catholic Church is to blame for this false holiday.'
The books he has never read, he says, are 'written in the spirit of Satan.'
And when teachers assign their students such works as George Orwell's 1984, Aldous Huxley's BRAVE NEW WORLD and Harper Lee's TO KILL A MOCKINGBIRD, or science tests teaching evolution, the spirit of Satan is again at work, Fuqua says.
Teachers who use such works (most of Billings high school English teachers) are 'child seducers,' in Fuqua's eyes.
Fuqua says these books should be 'not just singed, but burnt up.'
When asked who should judge whether a book should be saved or burned, Fuqua says he has the 'divine light' to make such decisions.
(BILLINGS /Montana/ GAZETTE, December 31, 1972, p. 1)

CENSORSHIP AND THE HIGH SCHOOL LIBRARIAN

Jerry Mangan, Alhambra High School, Phoenix

Censorship is a major problem for school librarians, but it is less of a problem for them than for English teachers. There are three important reasons why this is so. First, and probably most important is the fact that library books are usually not required reading. Use of library materials is almost entirely optional. It is the student's decision to read or not to read a particular book. Thus, the responsibility of the librarian is involved less with individual readers than with the availability of books, good or bad, useful or questionable. Although it is the librarian's job to provide materials that are appropriate for high school students in general, it is not the librarian's responsibility to provide materials appropriate to the needs of every high school student; the librarian selects for a wide range of interest, ability and maturity levels, but with the obvious limitations in such things as budget and space, a librarian cannot select all materials appropriate for everyone. The responsibility for what the student reads must be shared by the student, his parents, his teachers and the librarian.

Nevertheless, the librarian as an educator must make critical and defensible choices of "educational value"--that is to say materials which support the curriculum. This opens a real can of worms because the very definition of what is educational has been, especially in recent years, open to constant debate. A shifting, steadily broadening view has emerged which does, however, allow the librarian a greater degree of flexibility in selection than before. Indeed, that handy catch-all, "social value," sometimes makes it possible for a librarian to justify almost anything. Since we are supposed to be educating young people for "life," it can be argued (and has been) that attempts to protect them from reality or even the failure to expose them to it is a failure of education. Furthermore, it may be argued that limiting students' knowledge of alternative attitudes, opinions, lifestyles, whatever, does not provide them with the necessary preparation for living. This doesn't imply that students are required to read specific materials that do this, but merely that these materials are available if they have the interest and wish to read them.

The third and somewhat paradoxical reason why librarians have less of a real problem with censorship than classroom teachers is that a very large percentage of the educational materials available to secondary librarians is open to challenge. There is a flood of contemporary material with potentially objectionable aspects, e.g. four letter words, violence, unpopular or unacceptable religious and political philosophies, drug use, and explicit sex, all reflecting an enormous change in social attitudes. The very prevalence of this kind of material makes censorship less of a problem. If there were no demand for it, if it weren't widely sold, it wouldn't be published. Since this kind of material is available to anyone in the drug store, grocery store, or on the newsstand, it is rather unrealistic to expect librarians to protect students from it. Attempts to do so usually accomplish little except to turn off the student who might be tempted to use such material as a start toward reading other and better books. Realistically, if librarians excluded everything that may be called into question there would be little left from which to select.

But in spite of all these practical reasons why censorship isn't or shouldn't be an insurmountable problem for high school librarians, there is, nonetheless, a lot of it in high school libraries. The truth is that at least 90% of it is done by the librarians themselves--only we call it selection. It is a fact of life that we have a limited amount of money, and we have to buy the "best" materials to support the curriculum. But too often we use this as an excuse for rejecting books when the real reasons we reject them are indefensible. The least justifiable and the most unfortunate in its consequences is the fact that very often we can't or don't want to take the time to read the book or item in question.

Contemporary fiction and popular nonfiction present the greatest problem. The flood of new material makes it almost impossible to keep abreast, so we reject many items simply because we haven't read them--and our justification is often that they really aren't good literature. With paperbacks we tend to look at the cover, and if we conclude the book is lacking in depth or that the subject matter is possibly questionable, we just don't buy. Books in this category may include MAD (There are assorted titles by different publishers all available in paperback), RIPLEY'S BELIEVE IT OR NOT (NY: Pocket Books, Various dates of publication), Eric Segal's LOVE STORY (NY: Harper, 1970), Frank and Theresa Christina's BILLY JACK (NY: Avon, 1973), AMERICAN GRAFFITI (Screenplay by George Lucas, Gloria Katz, and Willard Huyck, NY: Ballantine, 1973), William Johnston's SONS AND DAUGHTERS (NY: Ballantine, 1974) and so on. The trouble with this attitude is that a lot of kids are really interested in reading these books that get the wide publicity and word-of-mouth attention and they aren't especially interested in reading what we traditionally refer to as good literature. Such books are generally not as objectionable as one might suppose, only unknown, marginal, perhaps mildly objectionable--that is the word "fuck" may appear a few times and there may be a slightly sexy scene in the cloak room.

But if they aren't good literature how do you justify them? To begin with you have to read them. The fact that students who won't read anything else will read these books is some justification. The kid who starts with LOVE STORY may go on to read James Whitfield Ellison's I'M OWEN HARRISON HARDING (NY: Pocket Books, 1955), and finally Richard Bradford's RED SKY AT MORNING (NY: Pocket Books, 1968)--and that is getting into some pretty good stuff. The student who starts with RIPLEY'S may go on to AMERICAN GRAFFITI and finally end up reading Robert Weverka's THE STING (NY: Bantam, 1973). While these aren't great or even very good books they are certainly better than nothing. If a librarian succeeds in this way in stimulating an interest in reading or a sense of pleasure in reading, then even if it happens with only one or two students the time and money spent on these marginal materials is more than justified. But let's face it: the fact that kids will read these things is often not enough justification for most parents or even a few administrators. The librarian has to give the time needed to go through this material and find something more persuasive--like social value. Too many of us aren't willing to do this. We just don't select these books. It is censorship by default.

Sometimes we reject books that could support the curriculum, or that have some redeeming social value because we think they might cause a problem. If a reviewer says that a book has explicit sex scenes or a number of four letter words we stop right there. We don't want to waste our time and money. Few librarians or teachers want to bother with Gertrude Samuels' RUN SHELLEY RUN (NY: Crowell, 1974) or Sandra Scoppettone's TRYING HARD TO HEAR YOU (NY: Harper, 1974). Both certainly deal with social problems with which the curriculum is concerned. Children's homes, prisons, reformatories are certainly subjects that fit into the social studies curriculum. Homosexuality raises sticky problems, but isn't it covered or at least treated in health and family living classes? Yet how many librarians gave any consideration to either book after reading the reviews? We're supposed to teach tolerance and understanding, yet how many of us actually read the books before deciding against them?

We try to justify this practice by saying that censorship fights get ugly if not costly. We can lose our jobs and our professional standing. To put one's whole professional career on the line for LOVE STORY can seem quixotic. Sure, kids will read it, but. . . Even more important there is the unnerving prospect that one fight, one incident, can endanger the intellectual freedom of an entire community because it invaribly seems to activate the censor to look at everyone's collection--and carefully. To fight to the death over Joyce or Nabakov is one thing, but who really wants to stand up for something like Neufeld's FOR ALL THE WRONG REASONS (NY: Norton, 1973)? Of course, you could try to justify such material as dealing with a contemporary social problem--teenage marriage. But then the censor may discover in poking around that you also have a few books dealing with a more controversial subject, homosexuality, say Isabelle Holland's THE MAN WITHOUT A FACE (NY: Ballantine, 1972) and Burton Wohl's THAT CERTAIN SUMMER (NY: Bantam, 1973). Since some pretty good books may be drawn into the net, the librarian will think twice before endangering her freedom to circulate them over something like Neufeld's book.

Then, too, many of us are basically pretty cautious creatures who allow our administrators to intimidate us. All too often when the principal is confronted with an irate parent over a "dirty book"--say Hermann Raucher's SUMMER OF '42 (NY: Dell, 1971), he simply tells the librarian to "get rid of that book." The librarian, perhaps insecure, afraid of jeopardizing her position, doesn't want a big hassle, so that's the end of it. It takes backbone to stand up to administrators and say "Look, this is a good book for some boys to read. It's saying that the feelings you have about your body, sex, masturbation, etc. are not unusual or something to be ashamed of." Some boys need to know this so SUMMER OF '42 is a good book for them. It might take a lot out of the librarian but it might be worth it. Moreover, if we would insist that a formal complaint be filed before a book could be removed, many of these books would remain in the library.

Realistically, we all recognize two somewhat contradictory responsibilities. First, we are expected to provide a variety of educational materials to support a curriculum for students of varying age, interests, abilities, and maturity levels. We are charged with the responsibility of providing challenging materials for students who need challenging. On the other hand we are also expected to protect the less able and less mature by not exposing them to materials they will be unable to understand or use. Obviously, it is no easy matter to do a good job at providing for the entire range of individual needs and interests, so we try to steer a middle course which is never completely satisfactory.

There are a number of practical things we can do to eliminate some censorship--or at least the threat of it. Assuming that everyone has a selection policy which will allow them to buy almost anything (If you don't, you may wish to look at THE PAPERBACK GOES TO SCHOOL, Dominic Salvatore ed., put out by the Bureau of Independent Publishers and Distributors, pp. 91-94. It includes some very good suggestions on selection guidelines, and it's free from most paperback distributors.) and a formal complaint form, we can begin by knowing the exact content of what we have in our collections. Only then we can know how to handle potential problems--or if we want to handle them. Clearly, we can't read everything, but we can be familiar with most of the new material in certain problem areas. We can read the popular fiction and nonfiction which we can expect to get heavy use (unused books are rarely challenged). Librarians can look over materials dealing with adolescent problems, crime, drugs, sex, etc. and we can exchange information with other librarians. For instance librarians can save time and money by pooling information on a book like David Osborn's OPEN SEASON (NY: Dell, 1974), which is a very poor imitation of James Dickey's DELIVERANCE (Boston: Houghton-Mifflin, 1970) and which would be hard to defend or justify. We can have more confidence in the opinion of someone we know than in someone who lives half way across the country.

Still, there are books we want to circulate, that we feel we can justify, and that we know are potential problems. There are ways to defend them and ourselves.

Most obvious is the tactic of drumming up a little support for the book before you put it out. Have some nice friendly faculty members read it and agree that it ought to be part of your collection. Better yet, get an administrator to go along. Every librarian knows whom she can ask for this kind of support. You might also try a few parents--choose them carefully and be sure they are the kind of people who will remember how they felt about the book. You can also ask a few students, preferably student leaders who are dependable, who have good academic records, and who will remember what they said. With a book like GO ASK ALICE (NY: Avon, 1971), if you have twelve faculty members, one administrator, a few parents, and about a dozen dependable students you have pretty good support to begin with.

Then you can always dig up a few positive reviews of the book. This is usually pretty easy because with books like GO ASK ALICE it's pretty hard to find widespread agreement one way or the other. Librarians may also want to check to see what nationally recognized lists the book appears on. If you find it on the NCTE's BOOKS FOR YOU, the ENOCH PRATT PUBLIC LIBRARY LIST FOR YOUNG ADULTS, SCHOOL LIBRARY JOURNAL's Best Books for Young Adults, a supplement to the HIGH SCHOOL CATALOG, or any similar publications you're probably in business. Then, for some additional support, check with a few other librarians in your area and find someone else who feels as you do. There is safety in numbers.

If these ideas aren't feasible and you feel you must protect yourself there are still ways the book can be circulated. You can set up a special collection, reserve shelf, whatever you want to call it, and circulate books on a limited basis--usually only in the library--or with parental permission. Something like Serena and Alan Wilson's THE SERENA TECHNIQUE OF BELLY DANCING (NY: Cornerstone, 1974) is bound to cause problems. There really isn't anything wrong with it, but some parents might be a little skeptical about its place in a high school library collection. OK, put it on the reserve shelf and circulate it for room use only. It isn't the best arrangement, but the book gets used, the kids are happy and you probably won't have a problem with it. (And it probably won't be stolen either) You can also have a closed collection which only circulates to students with parental permission. Most of us call this the faculty shelf--it's where we put Alex Comfort's THE JOY OF SEX (NY: Crown, 1972), Flora Schreiber's SYBIL (NY: Regnery, 1973), and some of those other goodies we have no intention of giving to the kids (because the faculty have them out all the time). Of course there are undoubtedly some students who might benefit from these books and whose parents would have no objection. Remember, though, these books, to be part of your collection, have to be in the card catalog; otherwise no one will know you have them.

There are always a few titles, usually of ephemeral interest, which have some slightly objectionable features. Books like AMERICAN GRAFFITI are often of interest to kids who won't read much of anything but they are really not worth a lot of time and energy. So, you could just put the book out and be prepared to say "Gad, that book was really not intended to go out." Or, if you want a little more protection, you can plaster FACULTY all over the book, put it on the open shelf, and ignore it. (It will probably go away anyway.) One other real sneaky solution is to have a faculty shelf which the kids have access to. Although these solutions sometimes create other problems, in general, they do work.

Yes, there are a number of things we can do to get around censorship. We can take care of about 90% of it by just examining and adjusting our selection policies. Then, if we want to work at it we can eliminate at least half of the other 10%. But, don't ever rely on the philosophical arguments against censorship. We have to be prepared to defend the titles that are challenged and we can only do it if we know exactly what we're defending. We have a responsibility to select the materials that are "best" for our students and to protect the less able, less mature student from material he is ill-equipped to handle. Real censorship problems seldom develop for librarians who know what they are buying and what they are circulating. And this doesn't mean counting the number of "fucks" per chapter.

CENSORSHIP IN LOUISIANA - - - - Charles Suhor, New Orleans Public Schools

I know of no statewide effort in Louisiana that has been a significant force for censorship. In my work with New Orleans Public Schools, individual complaints about books still come in, but they tend to be sporadic and unpredictable. (In recent years I've heard one-shot objections to BRAVE NEW WORLD, NIGGER, EXODUS, and an uncelebrated novel called ANGEL LOVES NOBODY.)

We haven't had strong reactions against Black literature in Louisiana since the pre-integration (i.e., pre-1960) heyday of the Citizens' Council. The Americanism vs. Communism hysteria that followed the era of McCarthy (Joseph, not Eugene or Charlie) surfaced again briefly during the student protests of the late '60's--there was considerable conservative protest against an anthology called PROTEST--but that sort of thing has also run its course.

State adoptions of textbook lists have become broader and more open, making a wider range of materials available to school districts. Local and federal funds have often been used to buy supplementary materials, and I know of no systematic effort to limit such purchases.

In my experience, the most effective censorship has been building-centered--a principal who looks for dirty words in junior novels, a curriculum co-ordinator who maps out courses of study based on the adopted anthology, a department chairman who orders materials from the handiest catalogue without consulting other teachers, a librarian who stocks the shelves with only the best and most unreadable books, etc. If the climate at the state or district level is oppressive, these problems are harder to cope with. But no state, and few districts, will have the facilities to oversee a program of censorship without eager co-operation at the building level, where censorship either stands or falls.

The current administration at the State Department of Education is reform-minded, which gives the psychological edge to progressive rather than censorial forces in the state. Generally speaking, the things that create a climate for censorship--hyperconservatism, racism, baiting the federal government--are not good politics in Louisiana today. If they become good politics again, I wouldn't be surprised to see censorship rear its ugly rear again.

SHOPTALK:

Lloyd Alexander, author of several excellent books for young people, discussed the problem of obscenity in a recent article in the ENGLISH JOURNAL ("Seeing with the Third Eye," May 1974, pp. 35-40). "But only in the narrowest sense does obscenity imply sexuality. There are obscenities of power and the abuse of power, obscenities or racism and sexiam, the pornographies of brutality and man's inhumanity to man. And these are matters that a writer of fantasy must engage as surely as any writer of realism. Censorship, once begun, is hard to contain. It can soon spread to include any idea or attitude the censors find objectionable. At best, it can do little to protect our morals. True morality, as Brigid Brophy says, is based on choice. By making it impossible for us to choose not to read a given book or see a given film, it becomes impossible for us to be moral. At worst, censorship can lead to something even more pernicious: self-censorship, generating not virtue but fear."

FILMS: CENSORSHIP OR EDUCATION?

Ronald E. Sutton, American University, Washington, D.C.,
formerly Executive Secretary of the National Association of Media Educators

Censorship of film is abhorrent to me. It is an improper answer to a nettlesome problem. A problem that will intensify as the film-television environment continues to expand as a communications mode. The problem is simply stated, "Should anyone be allowed to see anything they wish that is created by film artists?" And conversely, "Should film artists be allowed to create anything they wish for anyone to see?"

If your answer to these two questions is a resounding, unqualified yes; you may be bored with the argument and discussion that follows. You may also be naive about (1) the power of film, (2) the nature of society, and (3) the potential for evil in man.

For example, will you be trusting enough to take your chances in discerning truth from falsehood in clever commercial, industrial and government films? Will you mind having your children raised on a steady diet of films that "condition them to accept violence and patricide as a normal and ethical way of life!? Such a state of affairs could arise in the not too distant future of 1984 or a BRAVE NEW WORLD. If it does and you resort to the use of law to limit film, you have become what you said you wouldn't, a censor.

There is another alternative to censorship and that is education. Film education to be exact and the type of film education that recognizes and understands: (1) the power of film, (2) the nature of society, and (3) the potential for good and evil in man.

This article will discuss all these issues from the perspective that education is the answer to freedom of the screen, not censorship.

THE POWER OF FILM

Film is an extraordinarily powerful medium. Within its 70 odd year history, it has exhibited that power in countless cases. Take just one example, D.W. Griffiths' BIRTH OF A NATION (1915). The power of this film to arouse people in its day is historical fact. Most places where it was shown were rocked by demonstrations and rioting. This unrest stemmed directly from the manner in which blacks and the Ku Klux Klan were depicted in the film, not to mention the film's particular restatement of the revisionist point of view regarding the war events of 1860-65. Was that war a "Civil War," a "War Between the States," a "Campaign to put down a Southern Rebellion," a "Struggle for Southern Independence," or a "Mystical Conflict to Preserve the Union"? These are all quite legitimate questions deserving careful scholarly answers. D.W. Griffiths' film is one such answer in filmic form. But what power that film has! Some 60 years later, you can still create such disturbances with that film it is amazing. Even when showing it to my film history class at The American University and inviting some other faculty in, I was reminded to be sure to indicate we knew it was a racist film. Such renowned critics as William Agee and Ralph Ellison (Ralph Ellison's "Shadow and Act," /pp. 273-281/, THE REPORTER, 1949, and Wm. Agee ON FILM, NY: Grosset and Dunlop, 1969, pp. 313-18) are poles apart on the value of the film. And it is a sobering thought when you see it to remember that Woodrow Wilson praised the film and its maker for having "written history in lightning," indicating the level of moral leadership emanating from the Presidency hasn't changed much over the years!

The novel by Thomas Dixon, THE KLANSMAN, on which BIRTH OF A NATION is based, has gained its much deserved place of obscurity, but this filmic treatment of roughly the same themes retains power of riot-making proportion.

Let me give you another example that may be coming to your area, if it hasn't played there already. The sixties brought a great deal of openness and change to schools. One area this took place was in the type of literature used to help young people understand themselves, their society, and the literary form. Such paperback works as SOUL ON ICE or MANCHILD IN THE PROMISED LAND, brought a new frankness and realism to the classroom that only ten years before had struggled to accept LORD OF THE FLIES, A SEPARATE PEACE and the indomitable CATCHER IN THE RYE. Well, no one needs to tell you about pendulums or Newton's law of action and reaction. The sixties are over and the seventies are bringing conservative backlash to us in heaping measure. Parents' groups, school boards, advisory committees, citizen vigilante organizations are taking a look at such material and coming up shocked, angry and in a mood for some good old fashioned censorship. The interesting thing I've noticed is they're going after film.

In Prince George's County Maryland (D.C. suburban area) protests from parents and school board conservatives have caused the Encyclopedia Britannica film, THE LOTTERY to be suspended from classroom use. Parents protest that the film is destructive of family relations and love and should not be shown to even senior high students. The hub-bub is considerable--I mean if you can't trust EBEC and their consultant on the film, Clifton Fadiman, who can you trust for educational fare? There has been a TV show and debate, articles on all sides of the issue and legal actions and threats are in the air all around. (Schools have been firebombed in West Virginia over similar but unrelated issues.)

The intriguing thing to me is that "the vigilantes" are after the film. The book reposes quietly on the school library shelf--obviously not perceived as "a threat to impressionable young minds." I see this quite obviously as an indication of the power of film.

I could mention more profound examples that further underscore this major point regarding film's power--such as book to film transfers that caused public outcry and outrage--e.g. THE EXORCIST, THE GODFATHER, THE FRENCH CONNECTION, PATTON, WALKING TALL, and the marvelous irony of X-rated WOODSTOCK wherein, young people who attended the actual event were barred legally from seeing the filmed record of their activity lest the film corrupt and mislead them!?!? However, I will close this section by turning to the less lofty field of lit-film pornography. In the D.C. area, there is a great deal of openness (if you are 21 and can prove it) regarding written descriptions of human sexual activity. These cheap novels or psuedo-scientific journals and magazines are often illustrated by color photographs that in the words of the mail order catalogue "leave nothing to the imagination." Some of these "adult book stores" also display and sell 8mm films that add motion (and occassionally awful sound) to the sexual activity depicted.

However, if a theater exhibitor tries to show a 16mm or 35mm film to an open (even if adult) theater audience, he will be arrested, tried and quite likely fined and jailed for corrupting community morals. So you can read about sexual activity, look at pictures and even stand alone in a booth and observe 8mm "action," but if the full filmic treatment is applied as in the renowned DEEP THROAT or THE DEVIL IN MISS JONES, the community is suddenly in peril!?!

I think my point is made, film is a powerful medium and people are perhaps rightly, perhaps wrongly, afraid of that power.

THE NATURE OF FILM AND SOCIETY

Film doesn't exist in a vacuum. It only comes alive in a societal framework. The images and sounds must be projected for people to see or the art and power of the film simply doesn't exist. In films' relation to society, there are a number of controls that operate. These keep the river of film flowing within recognized and limited banks. Some are obvious--others quite subtle. All deserve mention.

First and most basic is the self-control (I am endebted in this section to MEDIA: AN INTRODUCTORY ANALYSIS OF AMERICAN MASS COMMUNICATIONS by Sandman, Rubin and Sachsman, N.J.: Prentic-Hall, 1972, for their discussion in Part Two of controls in the media. I have adopted this material to my own area of concern.) of the filmmaker. Yes, he wants to make a buck, but he usually is after other satisfactions as well--peer group praise, professional recommendations for his next film, public acclaim, and so on. Rarely does a filmmaker create for only his own eyes. (The Independents are a slight exception to this, but even their desire for more audience feedback and box office money through formal exhibition is increasing markedly.) Thus, a basic and fundamental control on what is made in society is the filmmaker himself who is, after all, a part of that society. Naturally filmmakers can and do violate both self-control and what I'll describe next as social control, for shock or artistic purposes--but they do this with some sense of a self, community or professional standard being violated, not just willy nilly.

Social control operates in a number of different ways. Some is as subtle as asking friends what they would think and reacting accordingly. Proposing a cruel, mocking spoof on the sex life of paraplegics might cause quite a strong negative reaction toward a filmmaker from friends and colleagues. Even if he got people to work on such a project, he would find a considerable amount of internal control might operate as each person processed material in terms of camera, lighting, sound, editing, etc. Film is very much a collaborative art and at each point some new person is involved, their own sensibilities could and probably would act as a control device on the social impact of the material. However, the Baltimore-produced film PINK FLAMINGOS serves as a warning that kooky birds of a feather do flock together and self, social and internal (often called "gatekeeping" in journalism) controls, while helpful in many instances, do not protect us totally from obvious excesses.

Another set of controls in film are economic in character. These operate with the dollar sign as key. Backers of film projects from individuals to major companies want money back for money spent. Film has always been a shotgun wedding between art and commerce, as Gore Vidal once remarked. Thus TV networks, film distributors, film producers, sponsoring corporations and theater exhibitors will all put pressure on the filmmaker to go up to the limits of what the paying part of the society will allow and buy, but no further, lest business collapse. It's quite a tight rope to walk and allows for limited freedom at best. Films carry no internal or attached advertisements as do newspapers, TV, radio and magazines so they don't have to worry about advertising kickback: however, they must appeal to a broad enough audience to make back costs and reap a profit. Offending too many sensibilities can be dangerous at the box office. LENNY, a recent film by Bob Fosse, had to cleaned up considerably lest too many ethnic and political groups would be offended by Bruce's polemical and vitrolic satire/humor. The film appears happily on its way to financial success, skirting censorship issues and outraging only those who knew and loved the historical Lenny and his cutting, destructive, powerful words that attacked everyone and everything without quarter.

An additional quasi-social but primarily economic control that major commercial filmmakers must contend with is the MOTION PICTURE ASSOCIATION OF AMERICA RATING BOARD. This "august" body judges each major film release and assigns it a rating as to audience fitness.

G -- general, all ages admitted
PG -- all ages admitted, parental guidence suggested
R -- restricted; under 17 requires accompanying adult
X -- no one under 17 admitted

The rating a film receives can affect its box office success to the tune of millions of dollars, so the rating board's guidelines are a type of industry self-censorship. It was introduced in 1968 by Jack Valenti (head of MPAA) partly to stave off more severe government censorship.

The nature of the Board, its members who judge in secret and remain anonymous, the odd standards employed and the role the Board plays in occasionally influencing films still in production is well-documented and explained in a book entitled THE MOVIE RATING GAME by Stephen Farber, Washington, D.C. Public Affairs Press (419 N.J. Ave. S.E., Wash., D.C. 20003) 1972 (was $4.50). He and a colleague, Ms. Estelle Changas, served for a time as student interns on the MPAA Board. Their frustrations and their growing concern with the Board's attempts at censorship led Farber to write this balanced expose which I heartily recommend. Contact Ken Clark at MPAA in Washington, D.C. (1600 I Street NW, 20006) for updated information on the Board and the MPAA side of the story before making up your mind entirely.

Incidentally, while I'm mentioning sources, you might also want to check Murray Schumach's THE FACE ON THE CUTTING ROOM FLOOR (Wm Morrow and Co., 1964), Richard S. Randall's CENSORSHIP OF THE MOVIES (Univ. of Wisc. Press, 1968), and Peter Jay Herman, Douglas Ager and Roy E. Bates' SELF-CENSORSHIP OF THE MOVIE INDUSTRY: AN HISTORICAL PERSPECTIVE ON LAW AND SOCIAL CHANGE (Wisconsin Law Review, 1970). These are historical sources and will help with perspective.

The Board of MPAA is the closest thing we've got to censorship before the fact. Most state censor boards, once quite popular, have disbanded--Maryland's hilarious operation being a pointed exception. Thus government control of film lies mostly in the area of laws against obscenity, libel, inciting to riot, overthrow of the government, etc.

This type of control takes place largely in the courts where problems of definitions plague prosecutors, defendants, judges and juries alike. The cases of record and note usually find their way to the hallowed halls of the Supreme Court where distinguished jurists, with little background in either film or the arts, often much removed from everyday contact with citizens of all ages, make the final judgment. Lately, their decisions on matters of obscenity in film have been anything but firm and clear. Hopefully, clarification will emerge in the seventies.

THE BEST AND FINAL CONTROL--EDUCATION

Against this brief discussion of film and society, I hope what has emerged in your mind is a picture of an art and communication form that has more built-in controls than you at first realized. This should balance the alarm you hopefully felt when I attacked your naivete about the power of film. Society seems to see film's power and has developed some of these controls to offset that power and protect itself against its abuse. Society (or all of us in our collective sense) are sometimes quite a bit smarter than one would think!

However, there is one more "control" I want to mention that for me is the key answer to the question of film censorship and that is film education. This is simply helping children, young people and adults understand how film works. In a way, it is a demythologizing of the medium--taking away some of the magic and replacing it a la Wizard of Oz with mature understanding. Fear yields to insight, awareness and self-protecting knowledge.

All of us can learn about film. It isn't that difficult. And a basic understanding of what goes on up there on the shimmering, silver screen is the best protection against its excesses. Knowing that film is an illusion not reality, sounds simple--but celluloid and sound tape in the hands of an artist-magician presented to you at a speed he controls in a darkened, ritual temple constructed only for these actions, can be pretty persuasive stuff. Film deals and connects with our minds, our emotions, our dreams, our fantasies, our wishes--and it may affect our actions more than we can now test for or know with scientific certainty.

One of the great ways to ground out all this powerful electricity without losing the pleasure of the charge is to study film--and the best way to do that is to make a film yourself. Not shoot a home movie, though that's OK and will help you understand documentaries better, but make a film to entertain, to express yourself, to communicate or persuade. Then you will see what lighting, camera angle, camera movement, can do. You will learn through sheer agony the price one pays for strong editing, rich and powerful sound-image mixes, special effects and the enormous fascination of montage or image/sound juxtaposition to make a subtle comment.

If we all had the opportunity to make a film and understood what we were doing, the ability of a filmmaker to con us in advertising entertainment, education, and TV programming etc., would be lessened considerably.

Obviously, it isn't just the filmmaking experience that does it. But it can help immensely. Screening films of all kinds, shorts and features, can give breadth and range, awareness and understanding of film types. Studying the history and development of film can provide much needed perspective--especially to the young who feel film started yesterday and if it lacks color and sound-on-film it's deficient.

Armed with literacy in film as it were, one gets the feeling the cries for censorship whould vanish or lessen or at least become more intelligent protests based on understanding rather than fear. I'm for film education and thus against censorship of film. Education in the long view is our best "control" (or better "release") so let's get on with doing it. Won't you join me?

BONER'S ARK

By Addison

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

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SCHOOL BOARDS NEED PROTECTION, TOO!

Warren Packer, Kofa High School, Yuma

"When a school board allows itself to become a combatant in a book-banning war, it turns its leadership over to other forces." With these words, a staff writer for the AMERICAN SCHOOL BOARD JOURNAL issue of May, 1973, summarizes an article which urges every board to adopt a policy which sets procedures for the district citizens to follow should they want to lodge a complaint about any materials used in their schools. In the concluding paragraph of this article, the author declares that a school board which fails to enact procedures for dealing with such complaints "serves to legitimatize invective and unleash hate."

Not only does the official organ of the ASBA urge members to adopt definitive policies, but National Education Association convention delegates concur by passing Continuing Resolution No. 11, which states in part, "Challenges of the choice of instructional materials must be orderly and objective, under procedures mutually adopted by professional associations and school boards."

With both school board and teacher organizations on the national level voicing approval of censorship policies, one should wonder why every district in the country has not adopted such procedures.

However, fewer than 10% of the Boards of Education/School Trustees in Arizona have made provision for such an orderly process. Members of three school boards surveyed recently justify their nonaction with these statements: "Our school board has not acted on censorship. If it ever does, we plan to use common sense." "We don't have such a policy, thank God! And I hope we never do have one!" "The parents in our district are not the kind who would cast the community into the turmoil which such a policy would create."

Did the school board in Drake, North Dakota, ever dream that they could be the center of such international notoriety? Did the elected officials of the schools in Ridgefield, Connecticut, in their wildest nightmares ever envision the acts of terrorism, threats, and harassment hurled against them and school personnel over teaching materials? What reasoning led to the arrest of the McBee, South Caroline, teacher charged with distribution of obscene materials to minors? What school board can honestly say, "We would rather turn our community into a viciously bickering community than adopt a policy which could prevent such chaos?"

A board of education which adopts a policy setting up specific procedures for lodging complaints against teaching materials AND FOLLOWS ITS OWN RULES AND REGULATIONS insures against disruption of its own meetings, of life in the community, and of teaching in the classrooms. This insurance against fomenting hatred leads the list of reasons when one answers the question, "Why should a district adopt a censorship policy?"

When a Board of Education provides a procedure whereby parents may offer suggestions and ask for clarification or for information on any school activity, it maintains the school's responsibility to provide information and enlightenment. Such a board recognizes that no parent nor group of parents has the right to determine the reading matter for students other than their own children. It also recognizes the right of an individual parent to request that his child not have to read a given book. In addition, it keeps the lines of communications open to parents and to the community and creates and maintains an attitude of mutual respect.

If the members of a board refuse to legislate such procedures, they are in effect telling their electors that the board does not want to establish a process whereby it can and will listen to citizens of the community. When a Board will not adopt procedures whereby parents can voice their concerns, those people who are denied this right should bring pressure upon the Board to force them to legalize their right to dissent. Unless a Board adopts a policy which allows grievance procedures for citizens, then it should not listen to complaints.

Even though hundreds of school boards have adopted censorship policies, not all of them clearly delineate purpose and procedure. For example, one recently adopted in Arizona states that before a teacher may give a student a book from the restricted shelf of the library or classroom, the teacher must send a form home for a parent to sign. Nothing in the policy stipulates that the student must bring the signed note back to the school.

Besides determining that the statement is complete, a local association and the board must avoid other pitfalls in order to maintain the teaching-learning process. Many districts, for instance, mandate that any book under consideration not be used in the classroom until the controversy has gone through the process set by the board. Such a proposal could throw the whole educational process into chaos. If one person lodges a complaint against a textbook, the teacher(s) may not use that publication while the committee(s) proceeds through each of the proper steps. In the meantime, the teacher(s) must labor through mountains of work each night in order to prepare forthe next day of teaching. Worse still, one citizen could file a complaint about every textbook used by his child, leaving all the teachers with absolutely no textbook to use. Can you imagine what chaos would result if a group of objectors lodged complaints against every textbook used in a school--or in the entire district?

If a person thinks this situation is too far-fetched, consider the fact that in one Arizona district a group of citizens attacked the entire series used as the text in the language arts program. With the growing number of objections to modern math, the same chaotic situation could leave an entire district without any textbooks in this subject area. Various groups are objecting to pictures used in books adopted by a district. One parent tried to get the history text removed from the classroom because it included a picture of Cesar Chavez. No particular subject taught in schools is exempt from the scrutiny of the various organizations whose members are trained to concentrate on such disruption.

A well-written policy can keep the re-examination process on an objective level.

Trained agitators have attacked a whole course being taught in a school. Not only do they use this tactic when a district has a program in sex education, but it is also being used to force elimination of elective programs. One of the favorite strategies of these trained disrupters is to start their barrage with two questions: You have a class in Black Literature, don't you? Why don't you have one in White Literature? Because various groups bent on seizing control of schools receive from their headquarters step-by-step instructions on how to get rid of specific books and/or subjects, boards and teachers must be trained in how to defend themselves. The National Council of Parents and Teachers in EXTREMIST GROUPS: A CLEAR AND PRESENT DANGER TO FREEDOM AND DEMOCRACY suggests that local PTA's appoint a committee to become informed on extremist groups, their front organizations, and their tactics. The leaflet lists some specific actions such as: devoting a meeting to a factual report on extremist groups and their undemocratic pressures on schools and libraries; voting on controversial issues at a meeting subsequent to the one at which the resolution is introduced; asking the questioner to rephrase his loaded, unanswerable question.

This publication encourages PTA's to urge school boards and libraries to adopt clearly defined procedures for dealing with complaints on curriculum, books, and teachers. The rules should provide that objections must be in writing and must be signed by the complainant before they are referred to the investigating committee.

Some districts insist that when a parent complains about an audio-visual material, it must be removed from circulation and not used until it has been reviewed. Such a policy does not face reality. By the time an objection has been lodged, the film probably has been returned to the library, sometimes hundreds of miles away. Does the Board really want to re-rent the film just to make sure that its policy is followed in every detail?

Another deficiency in some adopted policies lies in the manner in which an "objectionable" material is re-examined. Some policies give very specific details as to who should do what, but omit any concern for the teacher who uses the book. Shouldn't the instructor(s) be allowed to tell what is done in the classroom with the material? Shouldn't the process which could lead to the material's being banned include testimony from the teacher(s)?

Several policies which the writer has examined contain the somewhat ambiguous statement: "A committee should be formed to study and consider the formal complaint," Who should select the committee members? Of course, the size of the district would determine to a certain extent the manner in which this is done, but the policy should specify more than simple allowance for the formation of a committee.

Some districts adopt without regard to local conditions the model board policy suggested by the National Council of Teachers of English, the American Library Association; the Association of High School Librarians, or the National Council for the Social Studies. Before a local association presents a proposed plan to the board, a committee should compare the various models to determine how various suggestions might augment the proposal and to insure that the committee has not omitted necessary provisions which could strengthen the policy.

Districts which adopt the suggested model of the American Library Association evidently are concerned only with books in the library(ies) of the district. Wouldn't it be better for a local association to suggest that all teaching materials be included in the adopted policy? A district may want to include school plays and music in such a regulation.

Not only must teachers vigilantly study censorship policies, but they must also closely examine procedures for selection of curriculum materials. They must guard against catch-alls such as "It shall be desirable to enlist the participation of members of the faculty in the selection of books for the area in which they are trained." If that refers to the selection of library books, it may lead to increased involvement of teachers, an improvement; but if it refers to the selection of textbooks, then it can lead to tragic results for the teachers who will be using them in their classrooms. Too often what is "desirable" is not what actually is done. Teachers must be involved in the selection of those texts which they use as the basis for their teaching.

If the Board policy states that the library should purchase books which present "both sides of controversial issues," it is immediately evident that the people who wrote the provision think that all controversies have only two sides. The policy should not set up limitations which prejudge a topic to be either true or false, right or wrong. All sides of an argument must be allowed if the issue is legal (that is, publications which advocate overthrowing the government must be on the banned list).

Sometimes individuals or groups wish to present volumes to a school for student use. Several adopted policies make the statement that the school reserves the right to accept or reject private gifts. This provision is a safeguard which each district should include in any policy it adopts.

In establishing the machinery to use if a parental complaint is received, the policy should be specific: Who should appoint the committee, who are eligible to serve on the committee, and how long the committee should take to reach a decision as to what should be done with the materials? Local association officers should make sure that classroom teachers are included on the Reconsideration Committee. The policy should provide that the committee's report be sent to the complainant. Probably the procedure should include an appeal route if the objector is not satisfied with the decision. The fact-finding panel must preserve the written record of its work as well as a copy of its final report. These provisions should enable the board to make a decision (should one be necessary) without having to spend time listening to lengthy oral arguments which can (and often do) lead to heated, unnecessary fireworks.

Sometimes the selection of outside speakers is included in the policy adopted by the Board. When this type of teaching material is included, problems may arise when someone objects to what the speaker has said. Such a provision needs to emphasize the selection of the outside speakers. Unless a speaker might make a repeat performance, what would be the purpose in having a citizen complete a "Request for Reconsideration" form? Perhaps the procedure for obtaining speakers should be a separate Board policy.

Another important part of any policy on teaching materials is that which guarantees and supports a student's right not to read a controversial work. The policy adopted should include the provision that other material of equal worth may be substituted when it is necessary to do so.

Without a systematic plan, the board permits one parent, offended by only one book, to transform a quiet community into a mob scene, with the board in the middle. Every teacher association should actively insist that the Board of Education enact a policy to protect itself as well as its employees from destructive and unjust pressure groups--and at the same time provide a means whereby citizens may express legitimate concern and interest.

In a democracy, all elected bodies must recognize differences of opinion in an impartial and factual manner. An orderly process established by a workable policy places principle above personal opinion and reason above prejudice. Isn't that what education is all about anyway?

SHOPTALK

A handy (and inexpensive) little pamphlet which ought to be in every English teacher's hands is Kenneth P. Norwick's LOBBYING FOR FREEDOM: CENSORSHIP, Chicago: The Playboy Foundation,/919 N. Michigan Ave., Chicago, Illinois, 60611/, 1974. A full-fledged book(with the same title) is scheduled for print from St. Martin's Press, New York early in 1975. Norwick's booklet is aimed at anyone who cares about intellectual freedom and suggests ways of working with legislators to reduce the likelihood that censorious legislation will be passed or to reduce the dangers of and legislation doomed to passage. Specific, well-written, helpful,especially for anyone pretty ignorant of how and why legislatures work as they do. A MUST BOOK.

A STUDENT'S RIGHT TO WRITE

Robert E. Bartman, University of Missouri, Columbia

Does a student in a public high school have an inalienable right to write? The answer to this question may directly effect both creative writing programs and journalism programs in the public schools.

It is now well established that neither student nor teacher gives up his constitutional rights at the school house gate. (TINKER v. DES MOINES SCHOOL DISTRICT 393 U.S. 503 -- 1969) Included within these constitutional rights are free expression and a guarantee of procedural safeguards to insulate teachers and students from arbitrary actions. A student can only be legally free to write when he has no fear of punishment for the content of his work and when the teacher does not fear disciplinary action for freeing the student to write through creative assignments. A student's right to write depends equally on his free exercise of his own constitutional rights and the free exercise of those of his teacher.

Traditionally, local boards of education elected by the voters of the school district establish, or at least approve, policies regarding school curriculum. Most such policies are of a general nature and include naming courses to be offered and approving the textbooks to be used. However, in the absence of specific school board proscriptions on the use of certain materials for assignments, the teacher has much freedom in making class assignments. The courts have been consistently adament that no person should be punished for conduct unless such conduct has been proscribed in clear and precise terms. (PARDUCCI v. RUTLAND 316 F. Supp. 352 -- Alabama 1970)

Additionally, the courts have recognized that teachers have a duty to ensure propriety in assignments. A teacher who requires two fifth grade girls to write the vulgar expression for sexual intercourse some one thousand times in the presence of classmates as punishment for using the term, is not immune to disciplinary action. (CLESTINE v. LAFAYETTE PARISH SCHOOL BOARD 284 S.2d.650 -- C.A. La. 1973) However, before the teacher's right to make an assignment can be curtailed, the board must "show either that the assignment was inappropriate (for the students), or that it created a significant disruption to the educational process of (the) school." (PARDUCCI v. RUTLAND 316 F. Supp. 352, 356--Alabama 1970)

The use of vulgar terms in the supplemental materials cannot by itself constiute grounds for disciplinary procedures against the teacher. (KEEFE v. GEANAKOS 418 F.2d. 359 -- 1st Cir. 1969) Courts do not question the fact that governing boards may regulate supplemental teaching materials, but regulations cannot be _ex post facto_. When a teacher uses a vulgar term, in one instance the vulgar term for incestuous son appeared in a short story written by the teacher and read to his creative writing class, the use must be in the pursuit of a bonafide educational purpose (compare with CLESTINE) and its use cannot adversely effect the welfare of the school or the pupils. (LINDROS v. GOVERNING BOARD OF TORRENCE UNIFIED SCHOOL DISTRICT 108 Cal Rpt 185 -- Sup.Ct. Cal. 1973)

When a discussion in an English class included a history of the vulgar expression for an incestuous son, the teacher was protected by the courts because of absence of any proscription and a determination by the courts that the offending word was quoted for demonstrated educational purposes. (MAILLOUX v. KILEY 448 F.2d. 1242 -- 1st Cir. 1971)

The courts have recognized that socially acceptable speech and conduct are proper concerns of elementary and secondary public schools and that vulgar speech and mannerisms in school activities are subject to regulation by school officials.

However, absent specific proscriptions, when a teacher allows the use of vulgar terms because they had legitimate good-faith purpose in meeting an educational goal, and absent substantial and material disruption, then the teacher cannot be disciplined. (WEBB v. LAKE MILLS COMMUNITY SCHOOL DISTRICT 344 F. Supp. 791 -- Iowa 1972)

Two cases are directly related to the point. Where a teacher had initiated a "Think-do" unit in a second grade class, which resulted in the teacher and her students writing letters to school authorities critical of certain practices at the school, the teacher's conduct was considered to be protected by the First Amendment of the Constitution. The court said:

> The Supreme Court has recently had occasion to consider the law in this and analogous areas. It has pointed out on numerous occasions the importance of the teaching profession in our democratic society and the necessity of protecting its personal, associational and academic liberty. Scholarship cannot flourish in an atmosphere of suspicion and distrust. Teachers and students must always be free to inquire, to study and to evaluate. (DOWNS v. CONWAY SCHOOL DISTRICT 328 F. Supp. 338 -- Ark 1971)

In a second case, a teacher in an effort to get students of lower social economic backgrounds to write, allowed them to write anything they wanted to. The result was a group of writings which contained obscenities and slang references to male and female sex organs.* The teacher mimeographed the students' works, and discussed them the next day in class. The teacher was dismissed when a copy of the mimeographed sheet found its way to the principal's office. The court overturned the dismissal. Although the court did not rule on the merits of the teaching method which included reproducing the students' works, it held that the teacher's conduct did not render her unfit to teach and since the technique did not disrupt or impair the discipline of the teacher's students or the teaching process, her dismissal could not stand. (OKLAND UNIFIED SCHOOL DISTRICT OF ALEMEDA CO. v. OLICKER 102 Cal. Rpt. 421 -- C.A. Cal. 1972)

Interestingly, in these two cases, there was no evidence that any action was taken against the students. Although the legality of any action taken against the students for fulfilling an assignment can only be speculation since the issue has not been litigated, it would appear that if the teacher has a right to free the students to write, the right of the students to write is enchanced.

The teacher's freedom to make assignments seems to be conditioned on specific rules and regulations by which he must abide: legitimate, good-faith educationally defensible purposes in the assignment, the propriety of the assignment to the age of the students, and a lack of material and substantial disruption resulting from the assignment.

Since the issue of a student's right to write has not been specifically litigated, to make generalizations as to whether such a right exists, it will be necessary to examine certain principles of law established in related cases and apply them to student writing. As already indicated, students do not give up their constitutional rights at the schoolhouse gate. Yet, no one has a right to shout "fire" in a crowded theater. (SCHENCK v. UNITED STATES 249 U.S. 47, 52 -- 1919) So students enjoy First Amendment rights, but those rights are not absolute. Again, the courts are called upon to balance these rights with the compelling interest of the state in maintaining a disruption free educational program.

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* Big Bad Hair Cock

"One night a lady was walking down the street. A man said! Say
baby get me some of that hair cock.
"Do you got something to handle it like a big Dick! hell yeah!
hol with your hair pussy.
"Yeah tell me where and I'll be there. At my pad and bring
some Kotex OK
"And wash your tits be prepared to fuck a wile" (102 Cal Rpt 421, 433)

The issue of a student having in his possession materials which contained words judged to be obscene, specifically the vulgar expression for sexual intercourse, came before the courts when a student was expelled for having in his possession an ARGUS magazine which contained the offensive word. Although the school board had a regulation prohibiting students from having in their possession obscene material, the court noted that the same word appeared in CATCHER IN THE RYE and HARPERS MAGAZINE, the former of which was required or optional reading for ninth and tenth grades and the latter found in the library. The court said:

> We are compelled to reject the position of the (school board) in the case, because it is preposterous on its face. It is contrary to any sense of fairness or consistency--a student, placed in the situation in which this school has placed this student, is required to make a judgement that we, as a court, would find difficult to make. . . we do recognize rank inconsistency. . .And the inconsistency is so inherently unfair as to be arbitrary and unreasonable, constituting denial of due process, thus compelling us to conclude that plaintiff's expulsion cannot stand. (VOUGHT v. VAN BUREN PUBLIC SCHOOL 306 F. Supp. 1388, 1396 -- Mich. 1969)

The court again considered consistency of school board action in KEEFE in issuing an injunction prohibiting the dismissal of a teacher for using material in which appeared a word found in books in the school library. The court found it hard to think that any student could walk into the library and receive a book, but that his teacher could not subject the content to serious discussion. (KEEFE v. GEANAKOS 418 F.2d. 359 -- 1st Cir. 1969)

It is well established that boards of education may make reasonable regulations as to the time, place, and manner of distribution of materials, to require that each article identify its author by name, and to prohibit the distribution of obscenity. (SCOVILLE v. BOARD 425 F.2d. 10 -- 7th Cir. 1970, BAKER v. DOWNEY 307 F. Supp. 517-- Calif. 1969, SULLIVAN v. HOUSTON 307 F. Supp. 1329 -- Tex 1969) When a board policy which required student materials for distribution to be submitted to administrative authorities for approval, the specificity of the regulation did not meet the standards of the court. The court recognized that the instant policy did not seek to punish students for the content of the publications because to do so placed excessive "chill" on First Amendment rights. The court did not rule out prior restraint, it only required greater specificity in that "distribution" must be defined to make clear that the board is referring to substantial distribution, a person must be named to whom the material is submitted, procedures as to how the submission is to be accomplished must be delineated, and a definite brief period must be set within which the review will take place. (EISNER v. STAMFORD 440 F.2d. 803 -- 2nd Cir. 1971)

The courts have held that prior restraint on expression because of its message, its ideas, its subject matter, or its content, is a power of restraint denied government by the First Amendment. But since the rights of secondary students are not coextensive with those of adults, restraints may be valid if they are reasonably designed to adjust these rights to the needs of the school environment. Again, the emphasis on legally acceptable prior restraint is on the distribution of material on school premises, during school hours where authorities can reasonably forecast substantial disruption of, or material interference with school activities. (BAUGHMAN v. GREIENMUTH 478 F.2d. 1345 -- 4th Cir. 1973)

The litigation which emphasized distribution is specifically pertinent to school publications which are intended for distribution. However, since the litigation regarding prior restraint does not include regulations which seek to punish the student for the content, these court decisions must be indirectly applied to the expression or the content which is the essence of a student's right to write. Writings which can be reasonably forecast to create substantial and material disruption of school activities can be curbed by school authorities. However, when the constitutionality of a regulation is questioned, the burden of justifying it falls upon the school board. (VAIL v. BOARD OF EDUCATION OF PORTSMOUTH SCHOOL DISTRICT 354 F. Supp. 592 -- N.H. 1973) It would be difficult to forecast material and substantial disruption from a student's writing which is not intended to be read outside the classroom.

Obscenity and libelous writings are not protected by the First Amendment and may therefore be prohibited. However, the court warns that terms such as libelous and obscene are not sufficiently precise and understandable by high school students and administrators untutored in the law to be acceptable criteria for proscriptions on writings. Clearly the use of offensive words in writing does not in itself render the work obscene. (BAUGHMAN v. GREIENMUTH 478 F.2d. 1345 -- 4th Cir. 1973)

In referring to regulations on prior restraint, Judge Craven concluded: ". . . we think letting students write first and be judged later is far less inhibiting than vice versa." (BAUGHMAN v. GREIENMUTH 478 F.2d. 1350 -- 4th Cir. 1973) Although courts have refused to categorize those materials over which high school administrators may exercise prior restraint, the courts are consistent in that restraints must be based on reasonableness and not undifferientiated fear or apprehension of disturbance, nor dislike or disagreement with the views expressed in the written material. (VAIL v. BOARD OF EDUCATION OF PORTSMOUTH SCHOOL DISTRICT 354 F. Supp. 592--N.H. 1973)

The United States Supreme Court ruled that the dismissal of a student for publishing material which the governing board disapproved of cannot stand. ". . . the First Amendment leaves no room for the operation of a dual standard in the academic community with respect to the content of speech. . ." (PAPISH v. BOARD OF CURATORS OF THE UNIVERSITY OF MISSOURI 410 U.S. 667, 671 -- 1973) Since PAPISH did not deal with prior restraints, but with the contitutionality of punitive measures taken against a student for disapproved content of his writing, it would appear that high school students may be equally immune from punitive measures taken by school authorities for disapproved content.

Although the issue of obscenity was not raised in the United States Supreme Court ruling in PAPISH, that issue was attacked directly when a board regulation concerning the distribution of an allegedly obscene publication was questioned. The court refused to consider a publication obscene that contained a few earthy words relating to bodily functions and sexual intercourse used primarily as expletives since the publication contained no material which was in any significant way erotic, sexually explicit, or which could plausibly be said to appeal to the prurient interest of adult or minor. The court applied the test for obscenity developed in MILLER v. CALIFORNIA (413 U.S. 14) which

> limited the scope of the obscenity exception to first amendment protection to 'works which depict of describe sexual conduct' and 'which, taken, as a whole, appeal to the prurient interest in sex, which portray sexual conduct in a patently offensive way, and which, taken as a whole, do not, have serious literary , artistic, political or scientific value. (JACOBS v. BOARD OF SCHOOL COMMISSIONERS 490 F.2d. 601,610 -- 7th Cir. 1973)

The court held that "making the wildest conceivable allowances for differences between adult and high school students with respect to perception, maturity, or sensitivity, the material pointed to by defendants could not be said to fulfill the MILLER definition of obscenity." (JACOBS v. BOARD OF SCHOOL COMMISSIONERS 490 F.2d. 610 -- 7th Cir. 1973)

In considering whether the board's educational responsibilities justified its preventing the use by students in this publication of words considered coarse or indecent, the court concluded: ". . .that the occasional presence of earthy words in the (publication) can not be found to be likely to cause substantial disruption of school activity or materially to impair the accomplishment of educational objectives. (JACOBS v. BOARD OF SCHOOL COMMISSIONERS 490 F.2d. 610 -- 7th Cir. 1973)

The courts have created a legal arena of a student's right to write which, as with all constitutional rights, is not absolute. But in the final analysis, the student's right to write may be most dependent on the individual classroom teacher, both in exercising his rights to make creative assignments and in creating an atmosphere of freedom in the classroom.

CENSORSHIP IN KANSAS, 1974 - - - - Donald C. Stewart, Kansas State University

In the last two years incidents of attempted censorship in Kansas seem to have been like rain showers during the summer of 1974: spotty and infrequent. There is no evidence of a state-wide effort by any group, public or private, to restrict either teachers or students in choosing the materials they wish to read. Isolated attempts at censorship have occurred, however, apparently generated by certain kinds of conservatism still latent in many portions of the state. For example, in Junction City there was an attempt by the First Southern Baptist Church to change the city ordinances in order to prohibit the newsstand sale of objectionable literature. The primary targets were THE EXORCIST and some girlie magazines, copies of which were destroyed in a bookburning. In Manhattan, one parent, offended by the book's occasional locker room language, attempted to prevent passages from Claude Brown's MANCHILD IN THE PROMISED LAND from being used in some of the high school's English classes. The attempt did not succeed. Teachers in Garnett say they have no written policy on censorship but an "understood" one. It comes from the high school principal who is quoted as saying, "I know students are aware of all excesses, but there is no need to let students think we condone them by putting certain books on the library shelves." His objections are apparently to certain books, such as CATCHER IN THE RYE, which are more notoriously pornographic than others. In Great Bend, also, there was considerable school and community discomfort with a poem which appeared in a school sponsored publication.The objections seem to have been to its anti-Christian bias.

In practically all cases cited, censorship has been attempted, by conservative-minded people in a particular community, of material which is too explicitly sexual, which contains offensive language, or which treats orthodox Christian subjects in a cavalier or derogatory way. There is one other observable pattern in these minor attempts at censorship. They are likely to have more effect in smaller communities; they are rarely attempted and almost never succeed in the larger urban areas of the state.

SHOPTALK

"Obscenity does not reside in the stimulating object, but in the determined-to-be-stimulated subject; the sin, if sin there be,is not outside us, it is within. And that is the very simple explanation of why we can never arrive at a definition of obscenity: it assumes all forms, it is created by every individual for himself, from whatever materials may be available, according to the current dictates of his individual desire." (Ben Ray Redman, "Is Censorship Possible?" SCRIBNER'S MAGAZINE, May 1930, p. 517)

LET'S GET ON WITH THE CENSORED STORY

John Donovan, Executive Director, The Children's Book Council, Inc.

It is impossible, today, not to be interested in censorship as it affects books written for young people if one works either with books or young people. The 1973 Supreme Court obscenity decisions that resulted in localities being able to suppress works labeled offensive appear to have been interpreted broadly. I work at the Children's Book Council, a publishers' association that tries to encourage interest in children's books. The Council receives thousands of letters yearly. Recently there has been an increase in letters that deal with some aspect of censorship and that are clearly related to the 1973 Court decisions. In most cases, teachers and librarians write that their communities have been asked for too long to accept "the filth" being issued by New York publishers as children's literature. Now, say some of our correspondents, books thought undesirable will not be a part of classroom and library collections. One Midwestern elementary school principal wrote us, "Recently I've seen more and more of a sort of freedom in what is being said by characters in books, or hinted at, bordering on suggestiveness, and sometimes intended to bring a laugh. Teachers are embarrassed to read them aloud and sometimes skip these parts or change them. It is difficult to know where 'censorship' should begin or end but common sense tells me that some things are corrupting to morals and/or bring out kinds of thinking and actions not desirable. . we are proud that most of our young people are wholesome, and we want to keep it that way."

Most letters that suggest suppression in one form or another are sent to publishers directly and relate to a specific book on a publisher's list. The letters sometimes contain what their writers must conceive to be a threat: "We will be careful not to purchase other (books) published by you." Just as often, however, letters to publishers are reasonable requests for help from teachers or librarians who, themselves want young people to read all the books they can, but who, knowing the climate of opinion in their communities, hesitate to buy controversial books. "Because of recent Supreme Court rulings and concerned parents, some of the children's librarians are hesitant to purchase your book," a librarian from a major Southwestern public library system wrote to an illustrator in 1973. Heartened by the illustrator's "explanation" of her pictures, the librarians involved finally purchased the book for every library in their system.

What do these letters suggest to people creating books? Clearly, watch out! Will publishers, authors and illustrators watch out? Those who create books claim that teachers and librarians have seriously misread the 1973 obscenity decisions. The decisions stress that works are still to be "taken as a whole" when evaluated. We observe teachers and librarians picking at parts, telling us the Supreme Court told them to do that.

In any event, I have a personal interest in the censorship of adolescent novels. I have written three such stories. The first, I'LL GET THERE. IT BETTER BE WORTH THE TRIP. (Harper, hardcover; Dell, paperback), was published in 1969. It tells the story of a teenage boy and his relationships with others--a happy one with his grandmother; a very happy, if over-dependent one with his dachshund; a miserable one with his mother; a pleasing, though remote one with his father and stepmother; and a friendly, confusing one with a schoolmate. There is very little plot in this story, which consists mostly of incidents designed to illuminate who the boy, Davy, is, and where his head is. Certain of the incidents involve homosexual experiences between Davy and his best friend. As such incidents are commonplace, it seemed to me natural and appropriate to include them in this story.

On publication, the book was widely commented on. The published reviews were generous. Letters came from people across the country. Many of the letters were generous, too. Alas, some were not. I saved several of the latter, knowing there would one day be occasion to look at them again. I know that publication rights for personal letters remain with the authors of the letters, but as one typical letter was signed with a skull and crossbone, it has not been possible to request those rights from the author of the letter that follows:

> Hello, Mr. Donovan, if that's your real name, which I don't think it is, because anyone with that name must be Catholic and no good Catholic would write a dirty book like you done.
>
> And, may God preserve you, what kind diseased mind could ever write that two boys who do that thing together could ever respect each other again. And what kind of quear kid could ever feel that way about a dumb dog. You must be quear for dogs or something.
>
> And you hold parents up to disrespect, and that drinking and divorce and things like that, what kind of example you trying to set. No wonder there is so many dirty hippies with no respect for parents and teachers. You are subservise son-of-bitch with no respect for law and order and clean life.
>
> You're just solitary and when the stones start flying you are going to get hurt when us decent folk really take out after them who have no respect for America...

In retrospect, a letter like this one seems rather funny, though at the time it seemed to me horrifying, especially as I received many like it. Is it funny, however? Aren't 1969's letter writers, then railing against imminent doom, the people who, in 1975, determine the local standards? It was fascinating for us to hear in 1974 of a citizen's complaint in a major suburban county-wide school system on the East Coast against a book he termed both filthy and un-American. The complaint procedures had to be suspended because of the complainant's trial on two counts of statutory rape.

Authors and publishers know that a particularly irksome way to quiet a censorship matter when one threatens to arise in a school or library is to remove the questioned book for administrative purposes. An author friend was kind enough to send my publisher two news items relating to I'LL GET THERE that appeared in the NEWPORT (R.I.) DAILY NEWS. They serve to illustrate a point. Taken together, they present a fairly good case study of how some communities have had to deal with such matters in the past. Here they are in their entirety:

January 3, 1971

SCHOOL COMMITTEE REJECTS MOVE TO CENSOR BOOKS

The School Committee last night, by a 4-2 vote, defeated a resolution by Committeeman Andre D. D'Andrea to create a library advisory committee composed of seven parents.

The decision was made despite the vocal objections of a handful of parents, including state Rep. George C. Cottrell of Newport.

The committee then voted unanimously for a resolution by Committeeman Aaron Slom to establish a procedure through which parents can object to books in the school system's libraries.

Slom's resolution also stipulated that the views of students, faculty and parents will be considered in the selection of library books.

D'Andrea said the purpose of his advisory committee resolution was to bring the School Committee and the parents closer together.

"I think," he said, "we have all been aware of the existence of a certain gap between the public and the people who make policy. I have noticed this has led to a feeling of frustration."

The advisory committee, he said, would involve parents "not to use as pawns or on the opposite extreme turn control over to them." D'Andrea described the advisory committee as "a controlled experiment" that would "tap a resource that we do not have open to us."

He emphasized the committee would not be funded. It would not have any "real power," he explained, "merely the power to make suggestions."

"The formation of a committee such as this," Committeeman Theodore T. Jones replied, "will show a lack of faith and confidence in the competence of the School Committee and the school administrators.

"Now I ask you," he continued, "do you really believe that these same school administrators would jeopardize the future of our children by deliberately exposing them to reading materials that might be considered objectionable or that might corrupt their minds, tear down their moral fiber and make them the type of persons we do not want in our society?

"Should a committee such as this be formed, we may be opening a door we will wish we had left closed. This can very easily lead to future committees dictating what subjects should be taught, at what grade levels certain subjects should be taught and so forth.

"These are services which our school administrators have been taught and trained for, and services which we are paying them to do for us. So why don't we let them do it?"

Thomas D. Dunn, principal of Thompson Junior High School outlined the system by which books are selected for the school library. The school, he said, has two "very experienced and qualified librarians." The librarians, he said, use book reports put out by "very responsible and respectable staffs."

D'Andrea's advisory committee resolution and the vocal indignation of a few parents were triggered by one book among almost 1,000 selected each year for the school library. The book is a novel describing a homosexual encounter between two 13-year-old boys.

Cottrell attacked the book, I'LL GET THERE, IT BETTER BE WORTH THE TRIP by John Donovan. He said the book lacked a positive message.

"What's the redeeming social value of the book?" he asked. "The book in itself is not grossly obscene, but it should have a message to tell. What has the child learned?

"I do not advocate the burning of this book. I think it has a place with older students. Age is a consideration and the maturity of the child."

Dunn replied the book has received outstanding reviews and won the New York Times Critics' Award in 1969. He mentioned that both school librarians had read the book, even though they do not have time to read all their selections.

"The book has a message to give," he said. "It tells the story of a very lonely boy." He said the book does not treat the homosexual encounter as something that ruined the boys' lives.

"They were able to learn and grow from it," he said. "The story points out that a boy who is very lonely can make it."

Dr. John T. Carr, a committeeman who is studying psychology at Harvard University, praised the author for his "great understanding" of what goes on in the boy's minds. He characterized the book as having "great redeeming value."

"There is an old saying or adage," Jones said, "that beauty is in the eye of the beholder. Well, the same can apply to objectionable reading materials. If a child reads a book through the eyes and mind of a child, leave it alone. He'll have to read through the eyes and mind of an adult soon enough. If we rush them, we are only going to create more problems for them and they have more then (sic) their share right now."

"I said from the beginning," Cottrell emphasized, "that the book is nothing." He explained that he was concerned about what he described as a gap between the parents and the School Committee.

"I'm not concerned about the book one way or the other," Dr. Frederick Pierce agreed. "I am concerned about how parents can make complaints and reach us. The book itself is not the primary issue."

Dr. Peirce and D'Andrea voted in favor of the advisory committee. Voting against establishing the committee were Slom, Carr, Jones and Mrs. Louise T. Kazanjian.

After the vote, one mother complained tearfully to Mrs. Kazanjian that "we have no control over what is being taught our children." She told reporters she has four children in school.

Earlier Mrs. Kazanjian had spoken against the advisory committee. She had asked what abilities parents have that qualify them to determine selection of school books.

Cottrell said, after the vote, that he was "not entirely" satisfied with the decision, but added "I'm not unhappy with what they did."

He said he does not plan to withdraw a bill he introduced last month in the General Assembly. The bill would give local governments the power to set up parents committees able to veto what they find objectionable in school curriculums, testbooks (sic) and methods of instruction.

In an apparent reference to the bill, Dr. Peirce said he was "distresses" (sic) and "unalterably opposed" to the proposed legislation.

February 5, 1971

SCHOOL LIBRARY REMOVES BOOK THAT STIRRED PARENT

A controversial book was removed "for a few weeks" from the Thompson Junior High School library Wednesday morning, after it was criticized Tuesday night by a handful of parents attending a meeting of the School Committee.

> Thomas D. Dunn, principal of Thompson, said this morning the temporary removal of the book, I'LL GET THERE, IT BETTER BE WORTH THE TRIP, by John Donovan, was done on the recommendation of the school's head librarian, Mrs. Catherine Lay.
>
> Several parents had objected to the book's presence in a junior high school library, largely because it deals with a homosexual encounter between two 13-year-old boys. Dr. John T. Carr, a committee member studying psychiatry at Harvard University, and Dunn were among those defending the book's "redeeming value" against the parents' criticism.
>
> "They're blowing this thing so far out of proportion," Dunn said, "that it's a shame. The book has received so many good reviews from so many worthy and outstanding sources."
>
> The NEW YORK TIMES BOOK REVIEW, he said, selected the novel as the "Outstanding Children's Book of 1969." He added this morning that he had received word that the book also received a "very favorable review" in the current issue of the CATHOLIC LIBRARY WORLD.
>
> The book was temporarily removed from circulation, he explained, because current publicity may cause students to "read into it." He said, "We don't want someone reading it with the wrong idea in mind."
>
> Dunn added he hoped there would be no future incidents over other books "because we want to get back to the real educational problems."

A few years have passed since these events. Advisory committees are now commonplace, encouraged by the 1973 Court decisions and the burgeoning number of state and local obscenity laws now operative.

My next published story, WILD IN THE WORLD (Harper, hardcover; Avon, paperback) was widely commented on, but as it was devoid of explicit sexual incident it wasn't contentious for that reason, and as it fortunately did not win any prizes--books that do are subject to a scrutiny that borders on paranoia--an occasional expletive did not call attention to itself. Alas, the story in WILD IN THE WORLD was considered so repulsive to many that it was and is widely considered "inappropriate" for young people. The story, again largely without incident, recounts the life of a young man living alone on a remote New Hampshire mountain. The young man's main activity is thinking; and he thinks a great deal about his very large family, all now dead. He does share his thoughts, not with another human being but an animal he befriends. This is not the place to go into what this story is "about." It is enough to observe that some teachers and librarians find it excessively morbid, and do not select it for their collections. Selection, as everyone knows, lives in sin with censorship.

By 1973, when REMOVE PROTECTIVE COATING A LITTLE AT A TIME (Harper, hardcover; Dell, paperback) was published, most of the taboos that existed in pre-HARRIET THE SPY days had all but disappeared from children's books, and it was possible for evaluators to observe about this third little novel of mine that it was either tasteless or derivative, or both, without its making much of an impression on anyone.

Given the developments in adolescent fiction in the last decade, and given the emregence of what must be termed local vigilantism, in what directions are creators of books likely to move in the future? My guess is more of the same, only much better. And for two reasons. The first is an economic one, and the second artistic.

Publishing novels has never been big business. While this statement is notoriously and sadly true of adult novels, where a sale of 5,000 hardcover copies is a decent sale and 2,000 common, it applies to novels for adolescents and children, too. Our sales are far better than those of people writing for adults, but they are not astronomical unless your name is E.B. White, Roald Dahl, etc. It is unlikely that individual pressure groups, unless organized nationally and ruthlessly, could ever have a very great impact on a particular book, could ever keep it from young people to the extent that a publisher and an author would be severely punished, economically. There aren't that many copies of the book out there in the first place. It also seems to be the case when a book is vigorously attacked by censors that interest in it, and sales, increase.

Many adolescent novels appear in paperback editions soon after being published in hardcover. It now seems observable that the most popular of the paperbacks are books that would never have been published ten years ago. Books that in an earlier time would have been labeled controversial are now a part of nearly every young reader's classrooms--stories by Judy Blume, M.E. Kerr, Norma Klein, the Cleavers, S.E. Hinton, Paul Zindel, etc. At the same time, realistic stories by such subtle and skilled authors as Paula Fox, Barbara Wersba and a few others pass directly over the heads of teachers and librarians and reach the minds and hearts of the most perceptive of the young readers. The success, in paperback, of these writers and others places them beyond the reach of the censors. This is not to say that an individual title might not be suppressed in one or many communities. When that happens, however, it does not matter as far as the book's economic life is concerned.

The second factor that leads me to believe that vigilantism will not have a strong impact on adolescent novels is that the stories are being written by a generation of authors who have not written other kinds of books. They were born or grew up during the Depression or the Forties, and even later. They would not, and perhaps could not, accommodate themselves to the strictures of earlier days. They would simply stop writing for young people, just as many authors successfully published in earlier days are no longer active.

Today's authors are published by editors who urge them to say through fiction what they want to say. Few editors impose restrictions on authors. Their role, as they see it, is to help authors be clear, in their own minds and in the ways they express themselves.

It is so easy to raise a voice against censorship. And yet, let's take this situation in a novel. The hero is a young man in his early twenties. He performs a series of deeds that, on their face, seem courageous. If you sympathize with his objective, he would be a perfect human being. But his objective is to eliminate Jews. He tortures them and then murders them. In fact, the time is 1941; the place is Poland; the young man is a member of the SS. Throughout the book, the young man is presented very positively. He is handsome. He is generous and open. He is good and kind to children, women, old people, animals, and everyone else in the world except Jews. The author of this story sees the young man as a sort of ideal person. A young reader of this story--it is, let's say, an adolescent novel--could not fail to come away from reading it without admiring the young man, whose feelings about and actions toward Jews are completely believable. As this is a well-written story, readers identify completely with the protagonist. Readers cannot fail to like the young man.

I wonder. . . .

CENSORSHIP IN KENTUCKY: KENTUCKY COUNCIL OF TEACHERS OF ENGLISH QUESTIONNAIRE

Alfred L. Crabb Jr., Executive Secretary, KCTE
Alice Manchikes, Chairman, Committee on Censorship, KCTE

In the spring of 1973, the Executive Committee of KCTE felt that the time had come to deal with the problems of censorship. We knew that problems arise more frequently than they are publicly acknowledged, some minor, but many serious. We know that teachers are sometimes reluctant to discuss cases in which they have been involved. And we felt that other teachers ought to hear about the cases as one of the best ways to prepare for the emergency no one can anticipate. So the Committee on Censorship was born and among its charges was one to investigate the state of censorship in Kentucky.

Alice Manchikes, shortly after being appointed chariman and building her committee to working size, began to work on a questionnaire designed to discover the extent of the problem in Kentucky, what policies some schools have prepared and how teachers have fared in various cases. The questionnaire, adapted in part from one used by the Arizona Council of Teachers of English, was then sent to at least one teacher in each secondary school in Kentucky. The mailing list was developed from a computer print-out of all high school and middle school teachers supplied through the courtesy of the Kentucky Department of Education. Names from this list were selected somewhat blindly: when we recognized the name of a KCTE member, we chose it automatically; when no names were familiar, we tried to select full-time English teachers, preferably those whose teaching assignments indicated that they might have been teaching several years. We probably didn't always choose the teacher who would respond to the questionnaire, even though it was anonymous and confidentiality was assured. We may not have asked the right questions. But we did open the issue, and many teachers obviously welcomed the occasion to share censorship problems, took time to consult with their colleagues, and answered completely, even voluminously.

Here is the questionnaire, with their responses:

1. Does your school have a written policy or written prodecures for handling complaints about books or other materials anyone might object to?
   Yes 33 No 84
2. If your answer to #1 was yes, would you briefly describe or explain the policy or procedures. Please enclose a copy, if possible.
   These responses varied and the policies received as a result of this questionnaire are on file with KCTE. Most of the copies of policies and procedures follow the standard "Citizen's Request for Reevaluation of Material" available from the American Library Association or the National Council of Teachers of English. Several "Book Selection Policies" were received.
3. In selecting books or other teaching materials for your students, which of the following best describes your options?
   your free choice 55
   your free choice from an approved and printed list 19
   your choice from an approved but unprinted list 7
   other 3 (this figure included "Committee, librarian, teachers, principal")
4. During the past three years has anyone objected to or asked for the removal of any book (or books) which any teacher in your school has used with or recommended to your students? Yes 47 No 86

5. What books were objected to? On what grade levels were the books being used? Were the books hardbound or paperback?

CATCHER IN THE RYE -- 10
A SEPARATE PEACE -- 6
GO ASK ALICE -- 4
GRAPES OF WRATH -- 4
FLOWERS FOR ALGERNON -- 3
LOVE STORY -- 3
OF MICE AND MEN -- 2
MY DARLING, MY HAMBURGER -- 2
WHEN THE LEGENDS DIE -- 2
BRAVE NEW WORLD -- 2
THE GODFATHER -- 2
LT. CALLEY, HIS OWN STORY
THE GREAT GATSBY
SUMMER OF '42
ANDROMOMEDA STRAIN
DEATH BE NOT PROUD
PORTNOY'S COMPLAINT
S IS FOR SPACE
WELCOME TO THE MONKEY HOUSE
HOW TO BE A SUCCESSFUL TEENAGER
IN THE NIGHT KITCHEN
TOM SAWYER
HUCKLEBERRY FINN
A BELL FOR ADANO
THE EXORCIST
VALLEY OF THE DOLLS
DECISION
THE CRUCIBLE
LITERATURE OF THE BIBLE
MANCHILD IN THE PROMISED LAND
RICH MAN, POOR MAN
SEVEN MINUTES
TOM JONES
LISTEN TO THE SILENCE
I NEVER LOVED YOUR MIND
RIGHT ON
CAT'S CRADLE
WHERE AM I NOW WHEN I NEED ME?
NIGGER
GONE WITH THE WIND
BEULAH LAND
LADY CHATTERLEY'S LOVER
ONE FLEW OVER THE CUCKOO'S NEST
TWO LOVES
1984
BLESS THE BEASTS AND CHILDREN
MEPHISTO WALTZ
METHUSELAH ENZYME
all Read publications
JESUS CHRIST, SUPERSTAR

Subjects mentioned: women's sexual liberation, witchcraft, black magic, and Satanism

6. For each title, what was the basis of the objection?

Responses may be grouped as follows:

language--inappropriate, objectionable, and other adjectives such as foul, dirty, vulgar, obscene, indecent, immoral

subject matter inappropriate for grade level and objectionable subjects such as Satanism, explicit sex, religion, communism, abortion, death and violence.

illustrations objectionable

7. For each title, who made the original objection?

parent--47
student--10
minister--5
principal--5
teacher--5
superintendent--2
board member--2
librarian--2
administrator--1

8. For each title, to whom was the original objection made?

prinicpal--27
teacher--17
superintendent--7
board of education--5
central office--5
librarian--5
student--2
guidance counselor--1

9. For each title how was the original objection made?

telephone call--23
conversation--14
visit--13
letter--5
conference--4
letter to newspaper--2
sermon from pulpit--1
don't know--1

10. For each title, would you indicate the use being made of the book?

required reading--31
optional reading--39
choice from required list--2
suggested list--2

11. For each title, would you indicate how the books were originally selected?
    teacher--28
    librarian--11
    department--10
    committee--9
    students--5

12. For each title, would you indicate the disposition of each case?
    book withdrawn--31
    alternate substituted--21
    nothing--10
    book removed to closed shelf--4
    student transferred to another class--2
    teacher reprimanded--1
    teacher fired--1
    book destroyed by parent--1

13. Assuming that someone might possibly object to your administrator about some teaching materials in use at your school, how would he handle the case?
    conference with parties concerned--18
    principal would make decision--10
    administrator would support teacher--7
    administrator would confer with teacher--6
    superintendent or board would decide--2
    administrator would confer with librarian--1

14. Does your librarian have a closed shelf restricted to faculty or student with permission slips? yes 9 (faculty only) no 27 doesn't have one but needs one--2

15. Use the space below and the reverse side of this page to make any comments on book selection, magazine slection, or non-print media selection which did not fit into any of the above questions:
    This space was used for all sorts of comments and opinions. These will be discussed under "Conclusions and recommendations."

A final explanation is due concerning the arithmetic of the responses. The responses were uneven; in some cases not all questions on the questionnaire were answered and many questions were not answered fully. Thus the disparity in totals.

CONCLUSIONS AND RECOMMENDATIONS: Alice Manchikes

KCTE's Executive Secretary and his staff printed and mailed the questionnaire used, enclosing a self-addressed envelope using my home address in order to insure anonymity to all responders. All envelopes were destroyed and no attempt was made to determine or identify schools responding or areas of Kentucky represented. Five hundred questionnaires were sent out with a response of 139, a 27% response and a poor one for professionals. Of these 139, 86 were anonymous and 53 were indentifiable in some manner--by use of school stationery or return addresses. One reason for the poor response may be due to the method by which names were selected; some teachers may have moved on to other schools. In some cases principals answered the questionnaires, usually reporting no problems with controversial materials.

I wish there were enough space to report all comments, for many were thoughtful and helpful to this committee. One such comment, made by several responders, expressed concern for more careful selection of materials and a growing lack of confidence in book reviews and especially advertising blurbs. A need was expressed for some type of coding which would indicate the presence of such things as stereotyping of ethnic groups, work roles, sex roles, bias concerning contemporary social problems, prejudice, vividly described sex scenes, descriptions of sexual perversion, detailed passages of violence and brutality, witchcraft, satanism, and other forms of the occult, as well as profanity and certain "four letter words." One responder said, "We choose, we cross our fingers, and pray!"

Much self-censorship was evidenced by responses along with an acute sensitivity to community mores. Practices in neighboring communities were also influential. Some comments indicated attempts to avoid completely all controversial material; one responder reported use of the NCTE 1930 list implying that the "old classics are the only safe ones. Other responders reported vague feelings of a sense of ever-restriction.

At least two responders pointed out that the modern American novel and American literature courses are the source of much of the controversial material. Black literature courses are not offered in some systems for fear of "asking for trouble."

There was an indication also that the Kentucky principal wields a heavy hand in book selection and policy and usually makes the final decision in the disposition of complaints, leaving the teacher with little opportunity to exercise any judgment. The extreme example was reported in a case in which a faculty committee attempt to establish a book review committee was forbidden by the superintendent. Another superintendent announced at the initial faculty meeting of the year that BRAVE NEW WORLD would not be taught or read in that system this year. In some schools the librarian selected all books with little teacher in-put.

Of the group reporting problems with controversial material, only ten had an established policy or procedure for dealing with problems before they arose. These reporting policies and procedures indicated use of the standard "Citizen's Request for Reevaluation of Material" available from the American Library Association or National Council of Teachers of English.

Providing alternative selections was a solution for some responders who emphasized the importance of avoiding a "Required Reading List" and instead, using a "Suggested Reading List" with lots of choices available to the student, who then makes a selection from that list.

In summary, our composite complaint would look like this: Objections were made by parents to principals by telephone calls about required paperback books selected by teachers through free choice. The winner and still champion was CATCHER IN THE RYE (with at least one teacher fired as a result of having required it). The objectionable material was withdrawn. Most objections were based on (1) language as inappropriate or objectionable employing "four-letter words" or explicit sexual scenes and (2) subjects such as satanism, witchcraft, women's sexual liberations, abortion, death, and one-sided eligious views. Our censor appears to be changing in profile from the anti-communist of 20 years ago to the member of a fundamentalist religious sect who objects to the theory of evolution and the occult, sex education and any sexual connotation, and the always offensive "four-letter words."

One responder to the questionnaire posed the question, "You have a very strict conservative parent on one hand and a very liberal parent on the other. Which parent are we supposed to listen to? I don't think any parent should be allowed to dictate to a whole school." Another problem related to this is do we please the student or the parent with our choices? A San Francisco Bay area survey of the ten most popular books of the teens and young adults of that area came up with this list:

GO ASK ALICE
MY DARLING, MY HAMBURGER
THE GODFATHER
THE EXORCIST
THE OUTSIDERS
I NEVER PROMISED YOU A ROSE GARDEN
THAT WAS THEN, THIS IS NOW
BLESS THE BEASTS AND CHILDREN
MISTER AND MRS. BO JO JONES
JONATHAN LIVINGSTON SEAGULL

The same survey found the following to be the ten most popular authors:

J.R.R. Tolkien
Kurt Vonnegut
S.E. Hinton
Paul Zindel
Hannah Green
Isaac Asimov
Glendon Swarthout
Ken Kesey
Hermann Hesse
Robert A. Heinlein

The ten most popular subjects with teens and young adults were:

- Occultism and astrology
- Backpacking
- Motorcycles and cars
- Gothics
- Crafts
- MAD books
- Vampires
- Novels about unwed mothers
- Literature on Jesus people
- Books based on TV programs and movies

These three lists make for a very interesting comparison to the books found objectionable in Kentucky.

Recommendations inherent in the questionnaire responses are:

1. DO formulate a written policy and procedures for handling complaints about books or other materials of a possible controversial nature.
2. DO formulate a book selection policy, involving as many faculty and administrators as possible.
3. DO provide students with an approved and printed list of suggested books. Avoid the required list; some parents see this as brain-washing.
4. DO demand from selection tools more critical reviews with coding or other indications of profanity, explicit sex, four-letter words, and other possible objectionable features. BOOKLIST gives composite reviews which are the work of several consultants scattered over the country. Take a dim view of advertising blurbs.
5. DO develop through your English department rationales for teaching literature which include realistic goals based on the needs and interests of specific students in a particular school (See ENGLISH JOURNAL--Ken Donelson, "What to Do When the Censor Comes," February 1974, pp. 47-51)
6. DO expect individual teachers to defend their choices of books based on literary or other objectives, style, theme, etc.
7. DO use your influence to make intellectual freedom the most important community standard for judging materials.
8. DO carry out an imaginative, energetic public relations effort through the PTA and other groups explaining and presenting the objectives of your English program and book selection policies. Take the offensive away from the censor. Many parents just want a chance to be heard and to understand what's going on.

Meanwhile, across the Ohio River, neighboring states were having their own piece of the action this past year.

The Cincinnati Public Library book and magazine collection has been the target of a group calling itself the Constitutional Heritage Committee, supported in turn by another group self-designated as the Real Friends of the Library. One of the results of this unrelenting attempt at censorship has been to increase restrictions on materials to which patrons under the age of 18 have access. Several books by black authors have been removed from sub-branches in the inner city, primarily black neighborhoods. Titles judged obscene by CHC are: CATCHER IN THE RYE, MR. SAMMLER'S PLANET, LILIES OF THE FIELD, and TO KILL A MOCKINGBIRD, plus works by authors Phillip Roth, Norman Mailer, James Baldwin, John Hersey, and Isaac Bashevis Singer. CHC is interested in placing publications of Western Islands publishing company along with AMERICAN OPINION and REVIEW OF THE NEWS throughout the Cincinnati library system. (John J. Dreyer, "Whiteners for the Red, Black, and Blue Library," LIBRARY JOURNAL, February 15, 1973, p. 606) All are closely tied to the John Birch Society.

Princeton, Ohio High School was involved in a suit brought by a parent who objected to the assignment of TRIPS: ROCK GROUPS OF THE SIXTIES by a teacher. Named in the suit were the teacher, librarian, building principal, superintendent, and board of education. The book assigned contained a good history of rock music but another section, the narrative section, contained a liberal use of "four-letter words" and sexual activities. Much to its credit, the school board supported the teacher but removed the book. In the final resolution, the suit was dismissed by Common Pleas Court Judge Robert Black who ruled that the plaintiff had not utilized other avenues of relief provided by the school district. As is the case when a book is banned, TRIPS: ROCK GROUPS OF THE SIXTIES was sold out of all book stores immediately.

Kanawha County, West Virginia has been the scene of a textbook boycott led by a fundamentalist minister whose followers consider the textbooks "anti-Christian" and "un-American." In dispute are the series DYNAMICS OF LANGUAGE and COMMUNICATION, D.C. Heath Company; WRITE-ON, Harcourt-Brace Jovanovich; MAN, McDougal Littell; GALAXY, Scott Foresman; and INTERACTION, Houghton Mifflin. According to an article in the CHARLESTON DAILY MAIL, business and community leaders were "fearful that the current wave of violence spawned by the textbook protest would degenerate in complete anarchy." Shooting, rock-throwing, and a near shutdown of the county's trucking industry had complicated an already unstable situation caused by striking miners. Uneasy residents, expressing resentment and bafflement at the extent of the violence, commented that textbooks "may not be the real issue." A visitor from a neighboring city told a reporter for the DAILY MAIL "I heard one woman talking about a book being so awful. She described it and I realized she was talking about PINOCCHIO." (Keith Walters, "Residents,Merchants Uneasy Along 6-Mile Protest Trouble Spot," CHARLESTON DAILY MAIL, final edition, September 14, 1974, p. 1)

The almost unavoidable conclusion may be reached that other issues are involved. In one case, a minister attacking a school's English program was organizing a twelve year private school; in another case a complaining parent had led a movement to defeat a school bond issue. Administrators have deliberately withheld support from controversial teachers up for tenure, and militant organizations have attempted to promote their particular ideologies. This makes all the more imperative thorough investigations of all cases of attempted censorship in order that any ulterior motive be exposed. Otherwise, in the words of James J. Kilpatrick, "If village idiots, in significant numbers, succeed in twisting the new rules so as once again to ban CATCHER IN THE RYE, we can get back in the trenches once more." (James J. Kilpatrick, "A Conservative View. . .From Pornography to the Clean Air of Common Sense," COURIER-JOURNAL, July 10, 1973, p. A13. Quoted by permission of author)

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THE LIBERAL'S LIBERAL: MORRIS L. ERNST

Saundra Harmon, Ironwood School, Washington District, Phoenix

I like Morris Ernst. As a writer he is concise, lucid, and amusing. He is also prolific. He predicts the future because he has learned from the past. He never underestimates the importance of the present--whether it is 1928, 1940, 1968, or 1975. If some of the policies he defends are unpopular, he seemingly is not bothered. An intellectual, not a highbrow. But always, a lawyer. His books about the law, his legal career, and his lifetime fight for intellectual freedom and against censorship are important and fascinating reading for any English teacher who likes words and ideas. Twelve excellent books by Ernst are:

1. TO THE PURE. . ., NY: Viking, 1928 (co-authored with William Seagle)
2. THE CENSOR MARCHES ON, NY: Doubleday, 1940 (co-authored with Alexander Lindey)
3. THE BEST IS YET. . ., NY: Harper, 1945
4. THE FIRST FREEDOM, NY: Macmillan, 1946
5. SO FAR, SO GOOD, NY: Harper, 1948
6. UTOPIA 1976, NY: Rinehart, 1955
7. TOUCHWOOD: A YEAR'S DIARY, NY: Atheneum, 1960
8. UNTITLED: A DIARY OF MY 72ND YEAR, NY: Robert B. Luce, 1962
9. CENSORSHIP: THE SEARCH FOR THE OBSCENE, NY: Macmillan, 1964 (co-authored with Alan U. Schwartz)
10. THE TEACHER, Englewood Cliffs, N.J.: Prentice-Hall, 1967
11. A LOVE AFFAIR WITH THE LAW, NY: Macmillan, 1968
12. THE GREAT REVERSALS, NY: Waybright and Talley, 1973

To say Ernst dislikes censorship--and censors--would be an understatement. He believes that it is almost inevitable that every art form will be subjected to censorship in its infancy because people are unfamiliar with its possibilities. He recognizes that time is needed to allay fears and suspicions (TO THE PURE. . ., p. 28), but he also says that "man's fear of ideas is probably the greatest dike holding back human knowledge and happiness." (THE BEST IS YET. . ., p. 144) Ernst feels that censorship brings out the worst in everyone involved, stating, "To act the role of censor develops a lack of honesty more anti-social than any amount of sexual excess. . . The perfect censor does not exist." (TO THE PURE. . ., p. 13) He also stoutly believes that "liberty with danger is to be preferred to censorship with security. . . No man of letters who valued the integrity of his mind would consent to act long in such a capacity." (TO THE PURE. . ., p. 214)

Ernst's basic conclusions about censorship have not drastically changed during the years, although there have been some modifications. Summarized, his points are:

1. There were no obscenity laws during the first hundred years of our existence as colonies and a republic. We managed very well, thank you, and there was nothing to indicate a visible impairment of national or local morals. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 10)
2. There is no evidence that after 1873 our morality improved, or if it did that the (Anthony) Comstock laws were responsible. (THE CENSOR MARCHES ON, p. 257)
3. The majority of people of any age are the ones responsible for the code of decency of that age. Time goes on and attitudes change. If a majority of people want something--even if the government does not--they will eventually get it. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 15)
4. Censors have an aura of respectability: everyone on the other side is an abettor of evil. The censor influences people through cries such as "Protect our young!" or "Save society from sex filth!" (THE BEST IS YET. . ., p. 113)

5. "Morality statutes are easy to acquire and hard to get rid of." (THE CENSOR MARCHES ON, p. 258)
6. Although the law is always behind the times, it is really a laggard when it comes to the matter of decency. (THE CENSOR MARCHES ON, p. 258)
7. People's social customs do not wait for the law to change; people simply ignore the law and so nullify it. (THE CENSOR MARCHES ON, p. 258)

Ernst maintains that he has always had fun educating juries and judges, always trying to bring home the point that there is a fluidity of sexual standards and a constant shift in man's fears of ideas. Based on his winning of many cases, Ernst has developed an interesting personal philosophy concerning censorship cases. Ernst maintains that censorship cases can be won if the public and authors stand up and fight for the particular product. He says, "I prefer the fighters not martyrs. I prefer the fighters for the martyrs are fighters who want to lose or at least enjoy defeat." (UNTITLED: A DIARY OF MY 72ND YEAR, p. 191) To win the case he believes that no lawyer should ever apologize, blush, or otherwise indicated that he is ashamed of the product he is defending. Furthermore, that lawyer need not identify his own personal taste with what he defends, but the lawyer must firmly believe that the public has a right to hear and see everything.

Of his own practice, Ernst says, "One of the profoundly satisfactory portions of my life as a lawyer [has been] to be called upon to represent dozens of authors and publishers against the censors, private or public." (THE BEST IS YET. . ., p. 112)

Ernst has won all but two of his cases against censorship. These two, Donald Henderson Clark's FEMALE and John Hermann's WHAT HAPPENS, would probably be approved if they were retested now. (THE BEST IS YET. . ., p. 112) Each case that Ernst has defended has concerned a different aspect of the censors' fears--Anglo-Saxon words, glorification of adultery, pioneer treatment of homosexuality, the birth control movement. Some of his cases involved classics like the DECAMERON; others dealt with new themes like THE WELL OF LONELINESS; still others, with sex education as in the pamphlet "The Sex Side of Life" or the LIFE article "Birth of a Baby."

In 1929, an era in which all discussions of sexual relations were confined to those of male and female, Ernst defended Radclyffe Hall's THE WELL OF LONELINESS. The primary objection to the book was not to any specific incident but rather to the mere idea of lesbian lovemaking. As he banned the book, Judge Hyman Bushel reiterated the old idea that censorship was necessary to protect the youth even as he stated that the book contained no unclean words and was well written and carefully constructed. His reasoning was that the book idealized depraved relationships and did not hold lesbian love and lovers up to shame. Ernst sardonically asked if it was safe to assume that the book would be legal if the characters were apologetic. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 72) Later, Judge Bushel's decision was reversed by a three-man appellate court, but Ernst feels that this in itself was disquieting because it only proved that the three higher court judges had perhaps more sophisticated taste--in both literature and law. In addition, says Ernst, this decision serves as a reminder that there is a lack of objective stands for testing the obscene. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 72) However, the greatest significance of this reversal is that, since that time, no theme--as a theme--has been banned by the courts. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 79)

Also in 1929, Ernst defended Mary Ware Dennett on a criminal charge for publishing her pamphlet "The Sex Side of Life." This pamphlet, originally written for her two sons, was adopted by both theYMCA and the YWCA as well as many other educational institutions. Even with the recommendation of these two conservative groups, the Post Office managed to get Mrs. Dennett indicted for mailing obscene matter through the mails. She was found guilty of the charges. Basically, there were three objections to the pamphlet:

1. Mrs. Dennett said venereal disease was curable--and advised going to the doctor if a person was in trouble. (Censors felt that this cut out the fear motive for male virginity.)
2. Mrs. Dennett told of the prevalence of the practice of masturbation, both by males and females--and she warned agaisnt conscious guilt feelings as well as excessive indulgence.
3. Mrs. Dennett stated that the sexual act was the "greatest physical joy in life" and should be handled with taste. (THE BEST IS YET. . ., p. 142)

Mrs. Dennett had spirit. Upon being told that her sentence was a $300 fine or 300 days in jail, she answered, "If I am guilty of corrupting children, then 300 days is too little and I refuse to pay the fine as a substitute." (THE BEST IS YET. . ., p. 142)

In 1930, Judge Agustus N. Hand of the Federal Circuit Court of Appeals reversed the lower court's decision. Ernst says:

> The reasons are important. To appreciate them, it must be kept in mind that there are always two facets to a lawsuit. One is the determination of the facts. The other is the application of the rules of law to those established facts. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 81)

In the Dennett case the court did not find that the jury was mistaken on the facts, but rather it said that the case should never have been presented to the jury at all. The pamphlet was not obscene and, therefore, could not be in violation of the Postal Obscenity Law.

The significance of the Dennett case? After this point sex education of children had a chance. Both parents and children could be informed, and teachers were released from the ancient legal fears (unfortunately, not social fears) that sex was dirty and unmentionable.

During this same period, Ernst, already having become quite upset with the varying obscenity definitions, decided to campaign for a reappraisal of the definition of obscenity used by the U.S. Customs Department. Ernst and Senator Bronson Cutting of New Mexico succeeded in getting Congress to pass Section 305, an amendment to the Tariff Act. This proviso said that the person who sends a book or other material from abroad and the receiver of the material here in the U.S. would not be subject to prosecution. Rather, the suit would be against the book itself. Within a short period of years, this law would be of great importance to Ernst.

Ernst defended another sex education case in 1938 when LIFE published an article entitled "Birth of a Baby." Dignified and scientific, the article was aimed at pointing out the avoidable dangers of childbirth. It was accompanied by photographs from a film and two sets of anatomical diagrams. The primary opponent of the article was the Knights of Columbus, although there were other Catholic organizations involved. As he explains, the main difficulties were:

> A majority of the court of three judges would probably be Catholics, and . . . they might nevertheless subconsciously find themselves in tune with the Catholic position. . . What was the objection to pictures prepared by leading doctors to help reduce the mortality of mothers and children stemming from inadequate knowledge at the time of birth? The initial answer was that all such public education should come from doctors, teachers, clergy, and parents. Agreed. But, I asked, "What if all those groups were ignorant or uncourageous? Must thousands of mothers still be condemned to misery or death?" Finally one of the clerics said that such information in family magazines would take the romance out of life. I couldn't resist asking, "Since when are you interested in romance?" Of course, I made clear that the story of birth was, to civilized minds, the most beautiful romance of all living. (THE BEST IS YET. . ., p. 139)

Weary of seeing the insignificant booksellers and newsstand dealers--most of whom never even read what they sold--taking the rap for the mighty publishers, Ernst jestingly suggested to Roy Larsen, publisher of LIFE, that he "dig his heels in the ground and stand back of his material." (THE BEST IS YET. . ., p. 140) Larsen agreed and, Ernst says, won his own case. Ernst maintains that the entire atmosphere of the court changed when he was pleading for the person who took credit or blame for publishing the material. The fact that Larsen was proud of his selection of the pictures and the article, that he did not think the material obscene, filthy, indecent or lascivious nor did he think it would sexually corrupt the readers plus the fact that LIFE had not printed a single extra copy caused LIFE to win the case.

Referring to Roy Larsen and crediting him with the LIFE victory, Ernst says, "Perhaps if there is real meaning to the word 'obscene,' an essential ingredient of such meaning consists of a sense of shame and secrecy on the part of those responsible for the publication." (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 115) Ernst believes that Larsen was one publisher who earned the freedom of the press by defending his magazine instead of merely offering free counsel to any one of dozens of booksellers or newsstand dealers. "To his credit, he stood on the First Amendment, as was his right and duty. In effect he told the Court, '. . . if anyone is guilty, I am the one, . . . and I am proud to have published it.'" (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 115)

But, Morris Ernst's most famous case must certainly be the one that has since become a landmark in the cause against censorship. Almost thirty years later, Ernst remarked:

> I, least of all, had enough imagination to realize its impact. As a matter of fact, I still don't understand the mighty example for freedom set in that case compared to the results I fought to obtain in a case such as Mary Ware Dennett's involving the right of wide lattitude for sex education of children. (TOUCHWOOD: A YEAR'S DIARY, p. 235)

The case--UNITED STATES v. ONE BOOK CALLED ULYSSES. The year--1933.

James Joyce's ULYSSES had been bootlegged in the United States for many years. It is estimated that between 20,000 and 30,000 copies were smuggled into the country by literate tourists returning from Paris, where ULYSSES was openly published. Attempts to publish the book in the United States or in England had resulted in confiscation, but Random House had decided to publish an American edition, so together Ernst and Bennett Cerf (editor of Random House) decided to try to make a test case of ULYSSES and ordered a copy. Ironically, the copy slipped through the watchdogs at Customs and had to be returned to them so as to have the book tested under the amendment to the Tariff Act.

The two grounds opposing the importation of ULYSSES were (1) the use of four-letter Anglo-Saxon words and (2) the frankness of the stream of consciousness as depicted in the dreams of the most important character.

Ernst says that he belives that the surest way to lose a case involving this particular single word is to be apologetic for the word's use in a book of dignity and distinction. He based his defense of ULYSSES on this premise. Just prior to the beginning of the trial, a bright and capable government prosecuting attorney stopped Ernst and virtually acknowledged defeat. Surprised, Ernst asked him why he was so sure he couldn't win. The prosecutor replied, "The only way to win the case is to refer to the four-letter words used by Joyce. This will shock the judge and he will suppress the book. Unfortunately I can't do that."

When Ernst asked why, the poor fellow prudishly replied, "Because there is a lady in the courtroom."

Ernst looked around and, sure enough, there was his wife. To his credit, Ernst did point out that the woman was his wife, that she was a former newspaperwoman and a present schoolteacher--so the words wouldn't shock her. (What does that say about schoolteachers?)

At any rate, the prosecution chose not to use the "word" argument, so Ernst availed himself of the opportunity. He explained the sad hypocrisy and lack of reality displayed by people in our culture--in all cultures--where certain fuctional and historical words were concerned, and then he explained the etymology of each word. (Here's where his wife was a true helpmate; she'd written books on word origins.)

> When I got to the word "fuck," I explained how one of the possible derivations was "to plant," an Anglo-Saxon agricultural usage. The farmer used to fuck the seed into the soil. I told the judge I liked the word. I didn't use it in parlors because it made me unpopular, but the word had strength and integrity.
>
> "In fact, your Honor, it's got more honesty than phrases that modern authors use to connote the same experience."
>
> "For example, Mr. Ernst?" asked the Court.
>
> "Oh--'they slept together.' It means the same thing."
>
> The Judge smiled. "That isn't even usually the truth."
>
> At that moment I knew that the case was half won. (THE BEST IS YET. . ., p. 116)

To score the second point, Ernst injected a personal note. Judge Woolsey asked him if he had read ULYSSES. Ernst explained to the judge that he had tried to read the book about ten years earlier but had been unable to do so. To prepare for the trial, he HAD to read the book. While he was reading it, Ernst was invited to make a speech. Ernst said that as he was addressing his audience, he was concentrating on what he had to tell them. As he finished, however, he said he realized that he had also been thinking about the high windows at the side of the room, the clock in the rear, the little old lady in the second row, the baby in the fourth row, and innumerable other tidbits. Then he said,

> "Judge, that's ULYSSES. I went back to my reading with a new appreciation of Joyce's technique, the stream of consciousness put into words. And now, your Honor, while arguing to win this case I thought I was intent only on this book, but frankly, while pleading before you, I've also been thinking about that ring around your tie, how your gown does not fit too well on your shoulders, and the picture of George Washington back of your bench."
>
> The judge smiled. "I've been worried about the last part of the book, but now I understand many parts about which I've been in doubt. I have listened as intently as I know how but I must confess that while listening to you I've also been thinking about that Heppelwhite chair behind you."
>
> "Judge," I said, "that's the book." (THE BEST IS YET. . ., p. 117)

Judge Woolsey's beautifully written opinion has often been read and certainly has been remembered. Several lines are particularly worth noting:

> The words which are criticized as dirty are old Saxon words known to almost all men, and I venture, to many women, and are such words as would be naturally and habitually used, I believe, by the types of folk whose life, physical and mental, Joyce is seeking to describe. In respect of the recurrent emergence of the theme of sex in the minds of his characters, it must always be remembered that his locale was Celtic and his season Spring. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 98) . . . ULYSSES may, therefore, be admitted into the United States. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 100)

Ernst believes that there are two significant parts to the Woolsey decision. First, ULYSSES was judged in its entirety, not by isolated lines or words. Second, Judge Woolsey stated that a book should be judged not by its effect on the abnormal or the young, but rather by its effect on the average man.

A postscript. The government appealed Judge Woolsey's decision to the Circuit Court of Appeals, but found that Woolsey's decision was sustained by a vote of two to one. The concurring opinions were from the two Hands--Learned and Augustus. The Government of the United States chose not to appeal to the Supreme Court. (CENSORSHIP: THE SEARCH FOR THE OBSCENE, p. 106)

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CENSORSHIP IN VIRGINIA - - - Paul Slayton, Mary Washington College, Fredericksburg

A ghost stalks openly and blatantly across the Commonwealth of Virginia. He strides over the tidal flats of the Chesapeake Bay, through the foothills of the Piedmont, and into the valleys and hulls of the Appalachians and his misty form is to be glimpsed from the bustling suburbs of Washington, D.C. to the Dismal Swamps. The long-gaited ghost is that of Virginia's Royalist Colonial Governor Berkely, who thanked God, " . . that there were no schools or printing presses in Virginia." There are, of course, printing presses and schools in Virginia today, but the intellectual descendents of Governor Berkely would severely circumscribe educational functions and the dissemination of information if they could but work their will.

They are trying! Item: a "patriotic" group in Fairfax County would prohibit the use of Dorothy Sterling's novel MARY JANE in the schools because it depicts "the American way of life in an unfavorable light." Item: a "concerned" group in a Tidewater community would remove from the library shelves such "Black Culture Stuff" as Gordon Parks' THE LEARNING TREE and Robert Lipsyte's THE CONTENDER. Item: a Piedmont Commonwealth's attorney would ban such publications as PLAYBOY within the geographical limits of his community. And, not to be outdone by their fellow censors, a group of parents in a Southwestern Virginia community banded together under the leadership of a local minister in an unsuccessful attempt, culminating in the courts, to ban a literature anthology series adopted for use in the schools by both local and state school boards. Their complaint was that this series contained materials which were "obscene and blasphemous," "communist-inspired" and "anti-Christian." In addition to the ban on the anthologies, this group sought to oust the school superintendent, the director of instruction, and the local textbook adoption committee for their roles in bringing these subversive materials into classrooms of the Commonwealth.

This is an illustrative, not an exhaustive listing of censorship attempts in the state. What is the net effect of these censorship efforts upon schools? Inconclusive: A few school divisions have acted positively through such actions as adopting policy statements incorporating plans of action along the lines recommended by the NCTE in its RIGHT TO READ program. The Virginia Council of Teachers of English and the Virginia Council on English Education haveestablished action groups to assist school divisions in shoring up their defense against the censors and to give aid and support to teachers and school divisions under attack by the censors. Still, the predominant result has been retreat and retrenchment by teachers, librarians and administrators, seeking to "ward-off" the censors by avoiding all materials or ideas which might be controversial--a futile and self-defeating approach which in a short while may result in literature classes using as reading matter match book covers and cereal boxes, the only non-controversial "literature" remaining to them.

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SHOPTALK

Looking for a well-written and brief history of court decisions about obscenity and the probable impact of recent Supreme Court decisions on libraries and teaching? Then read Charles Rembar's "Obscenity and the Constitution: A Different Opinion," PUBLISHERS WEEKLY, Jan.14, 1974, pp. 77-79. And while you're at that, read Rembar's fine book, THE END OF OBSCENITY (NY:Random House,1968). Also a Bantam paperback.

CENSORSHIP: WHAT TO DO ABOUT IT? A MODEST PROPOSAL

Rollin Douma, Western Michigan University

If the purpose of education in our society is to develop free and reasoning human beings who can think for themselves and exercise self-motivation and self-determination while at the same time learning to live profitably, compassionately, and cooperatively with their fellow man, then censorship is counterproductive. Since censorship is based on the assumption that one's own tastes and standards and judgments cannot be trusted, the standards and tastes of a few (the censors) must be imposed on the many. Surely, this is counter to the purpose of developing a free, reasoning human who thinks for himself. Too, censorship, in limiting our freedom to read/view/hear, limits our freedom to explore ideas, puruse truth, and choose from alternatives compatible with our individual needs and interests. Such a limitation retards self-motivation and self-determination. And, since the consequence of censorship leaves us with an inadequate exposure to the personalities, attitudes, values, and ideas across cultures and a distorted picture of the human experiences and problems within societies, we develop a transmogrified sense of compassion for and community with our fellow man.

Two documents frequently cited in the literature on censorship are the NCTE's THE STUDENTS' RIGHT TO READ and the American Library Association's FREEDOM TO READ STATEMENT. Each asserts that the freedom to read and the freedom of access to information are basic to an elightened, democratic society. Each, too, asserts that these freedoms are threatened by the censor and must, therefore, be reaffirmed and defended.

The intent of the NCTE to protect the students' right to read and to affirm the teachers' professional duty to select books is clear.

> The right to read, like all rights guaranteed or implied within our constitutional tradition, can be used wisely or foolishly. In many ways, education is an effort to improve the quality of choices open to man. But to deny the freedom of choice in fear that it may be unwisely used is to destroy the freedom itself. For this reason, we respect the right of individuals to be selective in their own reading. But for the same reason, we oppose efforts of individuals or groups to limit the freedom of choice of others or to impose their own standards or tastes upon the community at large.
>
> The right of any individual not just to read but to read whatever he wants to read is basic to a democratic society. This right is based on an assumption that the educated and reading man possesses judgment and understanding and can be trusted with the determination of his own actions. In effect, the reading man is freed from the bonds of discovering all things and all facts and all truths through his own direct experiences, for his reading allows him to meet people, debate philosophies, and experience events far beyond the narrow confines of his own existence.
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> . . .
>
> In selecting books for reading by young people, English teachers consider the contribution which each work may make to the education of the reader, its aesthetic value, its honesty, its readability for a particular group of students, and its appeal to adolescents. English teachers, however, may use different works for different purposes. The criteria for choosing a work to be read by an entire class are somewhat different from the criteria for choosing works to be read by small groups. . .
>
> . . .
>
> What a young reader gets from any book depends both on the selection and on the reader himself. A teacher should choose books with an awareness of the student's interests, his reading ability, his mental and emotional maturity, and the values he may derive from the reading. A wide knowledge of many works, common sense, and professional dedication to students and to literature will guide the

> teacher in making his selections. The community that entrusts students to the care of an English teacher should also trust that teacher to exercise professional judgment in selecting or recommending books. (THE STUDENT'S RIGHT TO READ, Urbana, NCTE, 1972, pp. 7-9)

Like the NCTE, the ALA maintains that censorship threatens the democratic guarantee to the freedom to read. The opening paragraphs of the ALA's FREEDOM TO READ STATEMENT declare:

> The freedom to read is essential to our democracy. It is continuously under attack. Private groups and public authorities in various parts of the country are working to remove books from sale, to censor textbooks, to label 'controversial' books, to distribute lists of 'objectionable' books or authors, and to purge libraries. These actions apparently rise from a view that our national tradition of free expression is no longer valid; that censorship and suppression are needed to avoid the subversion of politics and the corruption of morals. We, as citizens devoted to the use of books and as librarians and publishers responsible for disseminating them, wish to assert the public interest in the preservation of the freedom to read.
>
> We are deeply concerned about these attempts at suppression. Most such attempts rest on a denial of the fundamental premise of democracy: that the ordinary citizen, by exercising his critical judgment, will accept the good and reject the bad. The censors, public and private, assume that they should determine what is good and what is bad for their fellow citizens.
>
> We trust Americans to recognize propaganda, and to reject it. We do not believe they need the help of censors to assist them in this task. We do not believe they are prepared to sacrifice their heritage of a free press in order to be 'protected' against what others think may be bad for them. We believe they still favor free enterprise in ideas and expression. (Westchester Conference of the American Library Association and the American Book Publishers Council, FREEDOM TO READ STATEMENT, Chicago: ALA, May 25, 1953, revised January 28, 1972, p. 1)

And, too, while the NCTE's THE STUDENTS' RIGHT TO READ affirms the Council's trust in the teacher's right to select books for student use, the ALA's FREEDOM TO READ STATEMENT affirms the Association's trust in the librarian's right to select books:

> It is in the public interest for publishers and librarians to make available the widest diversity of views and expressions, including those which are unorthodox or unpopular with the majority.
>
> . . .
>
> It is the responsibility of publishers and librarians to give full meaning to the freedom to read by providing books that enrich the quality of thought and expression. By the exercise of this affirmative responsibility, bookmen can demonstrate that the answer to a bad book is a good one, the answer to a bad idea is a good one. (Westchester Conference of the American Library Association and the American Book Publishers Council, FREEDOM TO READ STATEMENT, Chicago: ALA, May 25, 1953, revised January 28, 1972, pp. 2-3)

In sum, then, both the NCTE and the ALA agree that the public's right to read is a fundamental democratic guarantee and must be protected. Unfortunately, such statements of principle, no matter how valid and hopeful, cannot alone promise the attainment of the principle in fact. (Note the ever-increasing number of censorship incidents, increases recorded since the release of the statements above--and I don't mean to imply any cause and effect relationship.) To inhibit censorship we need a more utilitarian and reliable tool than a statement of principle. We need a legally binding declaration of means used to gain the desired end. Recognizing this, both the NCTE and the ALA recommend a course of action which promises to inhibit censorship, and a recent research study tends to confirm the course of action as valid. In brief, both professional organizations recommend that schools design and adopt a board-approved written book selection policy--a statement explaining the purpose, method, and criteria used to select books for class and individual use--and a written book complaint policy--a statement explaining the procedures used to acknowledge and resolve objections to books selected.

> The NCTE recommends:
>
> In each school the English department should develop its own statement explaining why literature is taught and how books are chosen for each class. This statement should be on file with the administration before any complaints are received.
>
> Operating within such a policy, the English department should take the following steps:
>
> Establish a committee to help other English teachers find exciting and challenging books of potential value to students in a specific school. . .
>
> Devote time at each department meeting to reviews and comments by the above committee or plan special meetings for this purpose. . . Require that each English teacher give a rationale for any book to be read by an entire class. . . Each teacher should explain why he chose the book for a particular class and what his objectives are with regard to the specific problems, needs, and interests of that class. He should also identify any problems in the theme, tone, stance, or style of the book and how he will answer the censor, and the teaching approaches that will best serve the interests of literature, the book, and his students. . .
>
> Report to the administration the books that will be used for class reading by each English teacher.
>
> Such a procedure gives each teacher the right to expect support from fellow teachers and administrators whenever someone objects to a book. (THE STUDENTS' RIGHT TO READ, pp. 13-14)

And, if/when an objection is received, the NCTE recommends the following course of action:

> If the complainant telephones, listen courteously and refer him to the teacher involved. That teacher should be the first person to discuss the book with the person objecting to its use.
>
> If the complainant is not satisfied, invite him to file his complaint in writing, but make no commitments, admissions of guilt, or threats. Indicate that a form for the complaint will be sent to him.
>
> If the complainant writes, contact the teacher involved and let that teacher call the complainant. . . If the complainant is not satisfied, invite him to file his complaint in writing on a form to be sent to him. (THE STUDENTS' RIGHT TO READ, p. 16-17)

The advantage of such a standardized procedure, according to the NCTE is that it

> . . . will take the sting from the first outburst of criticism. When the responsible objector learns that he will be given a fair hearing through following the proper channels, he is more likely to be satisfied. The idle censor, on the other hand, may well be discouraged from taking further action. (THE STUDENTS' RIGHT TO READ, p. 17)

Although there may be more hope than certainty in the claim that the procedure will appeal to "the responsible objector" and discourage "the idle censor," the demand that the objection be filed in writing on a standardized from ("Citizen's Request for Reconsideration of a Work") will require the objector to reflect seriously on a number of issues concerning the book and his objection; it requires him, in effect, to evaluate the book and its use with reason and insight.

Once the objector completes the form and submits it to the proper school authority, the NCTE recommends:

> The committee reviewing complaints should be available on short notice to consider the completed 'Citizen's Request for Reconsideration of a Work' and to call in the complainant and the teacher involved for a conference. Members of the committee should have re-evaluated the work in advance of the meeting, and the group should be prepared to explain its findings. Membership of the committee should ordinarily include an administrator, the English department chairman, and at least two classroom teachers of English. But the department might consider the advisability of including members from the community and the local or state NCTE affiliate. As a matter of course, recommendations from the committee would be forwarded to the superintendent, who would in turn submit them to the board of education, the legally constituted authority in the school. (THE STUDENTS' RIGHT TO READ, p. 17 and 19)

The ALA, although in a less comprehensive manner than the NCTE, also recommends that every school and public library formulate and use a written book selection and complaint policy:

> To combat censorship efforts from groups and individuals, every library should take certain measures to clarify policies and establish community relations. While these steps should be taken regardless of any attack or prospect of attack, they will provide a firm and clearly defined position if selection policies are challenged. As normal operating procedure, each library should:
>
> 1. Maintain a definite materials selection policy. It should be in written form and approved by the board of trustees, the school board or other administrative authority. It should apply to all materials equally. . .
> 2. Maintain a clearly defined method for handling complaints. Basic requirements should be that the complaint be filed in writing and the complainant be properly identified before his request is considered. Action should be deferred until full consideration by appropriate administrative authority. (American Library Association, HOW LIBRARIES CAN RESIST CENSORSHIP, Chicago: ALA, February 1, 1962, revised January 28, 1972, p. 1)

In substance, the recommendations of the NCTE and the ALA propose that a written book selection policy contain, at minimum:

1. A statement of the philosophy and objectives of materials selection.
2. A statement that the governing board is legally responsible for the selection of instructional materials.
3. A statement detailing the delegation of the selection responsibility to appropriate certified personnel.
4. A statement of the criteria to be used in the evaluation of instructional materials.
5. A description of the procedures to be applied in the evaluation and selection of instructional materials.

And the ALA and NCTE recommend that a written book complaint policy contain, at minimum:

1. A written book selection policy meeting ALA and NCTE recommended content.
2. A statement that the complaint be filed in writing and the complainant properly identified.
3. A statement requiring the establishment of a committee of the teacher group concerned with the selection of the material in question to review the complaint, and make appropriate recommendations to administrative authorities.
4. A statement authorizing the appropriate administrative authorities to act on the evaluation committee's recommendations.

Our concern, however, is not just with the substance of the NCTE and ALA recommendations, but with the effectiveness of the recommendations. We must ask, "Does the use of a board approved written book selection and complaint policy effectively inhibit censorship?" The findings of a study I concluded a year ago tend to answer this question in the affirmative. (Rollin G. Douma, BOOK SELECTION POLICIES, BOOK COMPLAINT POLICIES, AND CENSORSHIP IN SELECTED MICHIGAN PUBLIC HIGH SCHOOLS, U of Michigan doctoral dissertation, 1973, pp. 1-151, passim.) Encouraging, huh? Let me summarize the study--its purpose, method, hypotheses, and conclusions--and then offer my modest proposal.

The purposes of the study were (1) to describe the content of the various book selection and book complaint policies used by a selected sample of Michigan public high school English departments; (2) to compare the effects these policies have on the inhibition or resolution of censorshipl and (3) to provide a complete, sample book selection and complaint policy modeled on the best characteristics of the policies examined during the writing of the study. A questionnaire was mailed to each of 224 English department chairmen who taught in the public high schools of Michigan's six largest cities and their metropolitan areas; 127 replied. The respondents were asked to explain the nature of their schools' book selection policy, book complaint policy, and encounters with censorship incidents during a two and one half year period. Sixty-four (50 per cent) of the respondents reported that their schools received at least one objection to a book selected or recommended by an English teacher during the period covered by the survey. Sixteen (25 per cent) of these 64 reported that their schools removed from use the "objectionable" book.

The data from the questionnaires also supported the three hypotheses of the study. Specifically, the data showed:

1. Most English departments do not have a written policy explaining the procedures and criteria used to select books. Only 24 of the 127 chairmen reported that their schools have a written book selection policy, and only 7 of these 24 policies contained content recommended by the ALA and NCTE.
2. Most English departments do not have a written policy explaining the procedures used to acknowledge and resolve objections to books selected or recommended. Only 49 of the 127 chairmen reported that their schools have a written book complaint policy, and only 4 of these 49 policies contained content recommended by the ALA and NCTE.
3. English departments with no written policy are less successful in inhibiting or resolving censorship than English departments with one or both of the written policies. Of the 26 schools without a written policy which received objections, 9 (about 35 per cent) removed books; of the 38 schools with one or both of the written policies which received objections, 7 (about 18 per cent) removed books. Furthermore, the data revealed that no books were removed in schools where officials adhered to a written selection and complaint policy containing content recommended by the ALA and NCTE.

While factors not tested in my study may have influenced my conclusions, the data in hand suggest that the use of a written book selection and complaint policy containing ALA and NCTE recommended content effectively inhibits censorship. I therefore modestly propose that such policies be designed, approved and adopted by governing school boards, and used by all public secondary schools.

To aid you, I offer sample pages from a "model" selection policy containing ALA and NCTE recommended content. (The complete selection and complaint policy should contain an Introduction, the Philosophy and Objectives of Materials Selection, the Legal Authority for Selection with Appropriate Citation of State Statutes, the Delegation of Authority for Selection to Professional Personnel in the School District, Reference Aids Used in Selection of Materials, Criteria Used in Selection of Materials, Procedures for Handling Objections to Materials, and Complaint Forms. Separate Complaint Forms should be developed to cover 1. Books, 2. Other Printed Materials, 3. Audio-Visual Resources, and 4. Outside Speakers.) The "model" is a composite of what seems to me the most inclusive and explicit elements in those policies sent by my sample, as well as in dozens of other policies I encountered elsewhere during the preparation of the study. Where ellipses appear in the "model," the reader is expected to enter the name of whatever person or committee seems most appropriate for his school or department.

DELEGATION OF AUTHORITY FOR SELECTION

Since the board of education is a policy-making body, it delegates to the professional personnel of the school district the authority for the selection of instructional materials.

In library materials selection, responsibility for selection and acquisition is delegated to the librarians and teachers, who carry out the practices in accordance with this selection policy.

The selection of required texts for a subject is determined cooperatively by the staff members of the department or school concerned. Optional, suggested, or outside reading called for by individual teachers is left to the careful and considered judgment of the teacher of the class concerned.

In addition, each school may provide a selection of reading materials for sale to students, and each school may provide facilities for special orders by students. Responsibility for the operation of such sales shall be placed within. . .

CRITERIA USED IN THE SELECTION OF MATERIALS

GENERAL CRITERIA

Materials shall be selected (1) to fill the needs of the individual school durriculum, based on the knowledge of administrators and faculty and (2) to fill the needs of the individual student, based on the knowledge of administrators, faculty, parents, and students.

Truth--encompassing factual accuracy, authority, integrity, and balance--shall be a basic requirement in the selection of informational materials. Art--encompassing qualities of imagination, creativeness, style appropriate to the idea, stimulating presentation, vitality, and distinction of format--are important factors in the selection of books of fiction, and of nonfiction as well.

In all cases, choice of materials will be made with the idea of INCLUSION of the best available rather than EXCLUSION for fear of pressure from an individual or group. The . . . Public School District agrees with the National Council of Teachers of English that "the value and impact of any literary work must be examined as a whole and not in part--the impact of the entire work being more important than the words, phrases, or incidents out of which it is made." (THE STUDENTS' RIGHT TO READ, p. 8)

Provision will be made, then, for a wide range of materials on all levels of difficulty, with a diversity of appeal, and presentation of varied points of view, with the final decision for selection resting upon whether life is presented in its true proportions, whether circumstances are realistically dealt with, and whether the material is of literary value.

SPECIFIC CRITERIA

Fiction is selected to meet the needs of students varying in reading ability, social background, and taste. Fiction is selected not only to represent literary merit but also to provide books that are competent and successful in all categories of fiction and to provide enjoyable experiences for readers of all ability levels. Although it is impossible to set up a single standard of literary excellence, it is the policy to select fiction which is well written and based on authentic human experience, and to exclude fiction which is incompetent, cheaply sentimental, intentionally sensational or morbid or erotic, and false in its representation of human experience.

Periodicals, newspapers, and pamphlets shall be selected on the basis of presenting factual information, matter of timely or current interest, divergent points of view, value in reference, and accessibility of contents through indexing.

Propaganda pamphlets are expected to be one-sided, but only those whose publisher's name and statement of purpose are clearly indicated will be selected.

Film and filmstrip selection follows the general policies and objectives outlined for all other instructional materials. Film content, subject matter, and treatment are evaluated in relation to their validity, lasting value or timely importance, imagination, and originality, Criteria for selection of filmstrips include content, quality of the visual material, accuracy, and clarity of accompanying script or recording, importance of the subject in relation to curricular needs, and the unique contribution of this medium in conveying subject matter.

Recordings, musical and nonmusical, in literary and non literary fields, are selected by the same general principles applied to the selection of other instructional materials, plus consideration of the value of sound in conveying the subject matter.

Materials obtainable without charge should be free from excessive amounts of advertising, distortion of fact or misleading statements, with the exception of propaganda material as noted earlier. In addition, gifts are accepted on the same general principles applying to the selection of other instructional materials.

CRITERIA CONCERNING SUBJECTS OF FREQUENT CONTROVERSY

In the selection of materials on religious and quasi-religious subjects, preference is given to the work of informed, well-established authors whose views may be of concern to the students using the material, no matter how unconventional or contrary to tradition these views may be. Works which tend to foster hatred or intolerance toward racial groups, cults, religious organizations, or religious leaders are subject to very careful scrutiny and are selected only if the work in question has convincing curricular value.

The selection of materials which deal with controversial problems and issues or provide basic factual information on any ideology or philosophy which exerts a strong force--either favorably or unfavorably--in government, current events, politics, education, or any other phase of life should provide as fully as practicably possible for all points of view.

Materials will not be excluded on the basis of the race, nationality, or political or religious views of the author, speaker, or creator if they meet all other requirements.

Materials which contain references to or incidents of sexual behavior, violence, or profanity are subjected to a rigorous test of merit, relevance, and value in meeting the objectives of the course for which they are selected. The maturity and experience of the students by whom the material will be used are taken into consideration. Elements of sexual incident, violence, or profanity do not, however, automatically disqualify a work. Rather, the decision is made on the basis of whether the material presents life in its true proportion, whether circumstances are realistically dealt with, and whether the material meets the objectives of the course for which it is selected.

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SHOPTALK

"As my family and I and many others have noticed for the past few years, we have been given a mighty poor excuse for 'Freedom of choice'--dirty or dirtier; filthy or filthier; pornographic or more pornographic. If this is freedom of choice I'd much prefer we had a responsible censorship which applied some old-fashioned moral virtues to our so-called entertainment before allowing it to be pushed on me." ("Letter to the Editor," ARIZONA REPUBLIC, April 14, 1969, p. 7)

ARGUMENTS AGAINST CENSORSHIP:
MILTON AND MILL

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Censorship is of such consuming interest as a current issue that we sometimes forget it is by no means only that. Freedom of speech and of the press have been threatened many times in the past, and these threats have sometimes produced heroic defenses of the basic human rights thus encroached upon. Two of these, Milton's AREOPAGITICA and John Stuart Mill's "On the Liberty of Thought and Discussion," are perhaps the greatest such documents in English literature. Since the reasoning upon which they are based usually underlies--whether consciously or not--the English teacher's reaction against censorship, it may prove valuable to examine and compare the two essays.

In the circumstances of their origin, the two essays are quite different. Milton first published AREOPAGITICA anonymously in 1644 as an address to Parliament, provoked by the attempt to enforce against himself and others a licensing act that Parliament had passed the previous year (Frank A. Patterson, ed., THE STUDENT'S MILTON, NY: 1930, p. 114). Milton was already known as a forthright and outspoken advocate of such unpopular causes as divorce and reform in church government and was undoubtedly considered dangerous. AREOPAGITICA, like many of his other works, though inspired by particular circumstances that affected him personally, transcends the merely personal. What may well have begun with a rankling sense of injustice became a universal defense of freedom of the press. The personal element can perhaps still be discerned in the passionate rhetoric of Milton's style as opposed to Mill's more sober and rational tone.

"On the Liberty of Thought and Discussion" is only one chapter in Mill's great work--he considered it his greatest--ON LIBERTY, published in 1859. Separated from AREOPAGITICA by over 200 years, it is also distinguished by a different approach and a different set of philosophical assumptions. Whereas Milton was inspired by circumstances to write AREOPAGITICA, Mill worked on ON LIBERTY over a period of many years, revising and reworking it in collaboration with his wife until satisfied that it represented his philosophy of liberty. Where Milton's sincerity blazes out in ringing rhetoric, Mill's comes through in his calm and dispassionate examination of alternatives. Milton appeals to precedent and prejudice throughout his essay as much as to reason. Mill's appeal is almost completely rational.

Although both Milton and Mill are strongly in the Protestant tradition, Milton's Protestantism often takes the form of anti-Catholicism. He bases part of his appeal to precedent on the good example of the Greeks and Romans and part on the bad example of the Inquisition:

> . . .the Council of Trent and the Spanish Inquisition, engendering together, brought forth or perfected those catalogues and expurging indexes that rake through the entrails of many a good old author with a violation worse than any could be offered to his tomb. (This and all subsequent quotations are from AREOPAGITICA, in MASTERWORKS OF PROSE, ed. Thomas Parkinson, NY: 1962, this is to p. 61).

Not only does Milton use such highly charged language in describing the Inquisition, but he resorts to several ad hominem arguments to discredit the Roman Catholic Church: "unless it were approved and licensed under the hands of two or three gultton friars," "sometimes five imprimaturs are seen together, dialoguewise, in the piazza of one titlepage, complimenting and ducking each to other with their shaven reverences," "so apishly Romanising that the word of command still was set down in Latin..." These techniques may well be offensive to modern taste, but can be accounted for by their appropriateness to their audience and the temper of the time in which Milton lived.

As Mill points out to us in his essay,

> almost all ethical doctrines and religious creeds are. . .full of meaning and vitality to those who originate them, and to the direct disciples of the originators. Their meaning continues to be felt in undiminished strength, and is perhaps brought out into even fuller consciousness, so long as the struggle lasts to give the doctrine or creed an ascendency over other creeds. At last it either prevails, and becomes the general opinion, or its progress stops; it keeps possession of the ground it has gained, but ceases to spread further. When either of these results has become apparent, controversy on the subject flags, and gradually dies away. (MASTERWORKS OF PROSE, ed. Parkinson, p. 266).

In Milton's time Protestantism was not yet in such complete ascendancy over other creeds that it had lost meaning and vitality. Although by 1644 Cromwell was in power and Charles I had been banished, the power of the Puritans in England was less secure than their absolute conviction of being right. Furthermore, the ups and downs of Catholic-Protestant struggles during the previous century had made Milton's Protestantism, and that of Parliament too, no doubt, militant indeed. When Mill was writing ON LIBERTY Protestantism had been in undisputed control of England for over 200 years, and we can see that controversy had flagged, since Mill can assume parenthetically the agreement of his audience:

> If the intellect and judgment of mankind ought to be cultivated, a thing which Protestants at least do not deny. . . (p. 262).

In judging Milton, then, we might keep another statement of Mill's in mind as a caution:

> No sober judge of human affairs will feel bound to be indignant because those who force on our notice truths which we should otherwise have overlooked, overlook some of those which we see. (p. 274)

What then, are some of the truths that Milton forces on our notice? The first perhaps, is his attitude toward good and evil. They are not separate and separable but integral parts of human experience:

> Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds which were imposed upon Psyche as an incessant labor to cull out and sort asunder, were not more intermixed. It was from out the rind of one apple tasted that the knowledge of good and evil, as two twins cleaving together, leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good and evil, that is to say, of knowing good by evil. (p. 67)

To know good by evil--this is the theme of PARADISE LOST and many of Milton's other works as well. Perhaps it is best expressed in the following famous lines:

> I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race, where that immortal garland is to be run for, not without dust and heat. Assuredly we bring not innocence into the world, we bring impurity much rather: that which purifies us is trial, and trial is by what is contrary. (p. 68)

Later in the essay he says, "They are not skilful considerers of human things, who imagine to remove sin by removing the matter of sin," (p. 75) and he gives the example, "Though ye take from a covetous man all his treasure, he has yet one jewel left: ye cannot bereave him of his covetousness," (p. 75) "Suppose we could expel sin by this means; look how much we thus expel of sin, so much we expel of virtue: for the matter of them both is the same; remove that, and ye remove them both alike." (p. 75)

"The matter of them both is the same." Here is another crucial idea--it is attitude that determines good or evil, not an object or an action in itself. This is reminiscent of Hamlet's "Nothing is either good or bad, but thinking makes it so." Today we may not altogether share Milton's theological assumptions about the nature of man--"we bring not innocence into the world"--and certainly we use the terms sin and evil less frequently and with less assurance, but if we recognize any moral standards--and the issue of censorship almost always has a moral basis--we can, I think, hardly quarrel with Milton's conclusion. Thinking of our students, we can say with him,

> That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it, is but a blank virtue, not a pure; her whiteness is but an excremental whiteness; which was the reason why our sage and serious poet Spenser (whom I dare be known to think a better teacher than Scotus or Aquinas), describing true temperance under the person of Guion, brings him in with his palmer through the cave of Mammon and bower of earthly bliss, that he might see and know, and yet abstain. (p. 68)

Besides his great defense of the value of wide and diverse reading, Milton takes up in his essay also the practical difficulties, inconsistencies, and dangers of censorship. He argues on two principal grounds: it could not work, and it would not have the desired effect if it could. He cites other possible courses of corruption: eating, drinking, speech, song, dance, and so on. We might today add television, movies, drugs, automobiles, and lavatory walls as possible sources of corruption. As Milton says,

> For if they fell upon one kind of strictness, unless their cares were equal to regulate all other things of like aptness to corrupt the mind, that single endeavor they know would be but a fond labor: to shut and fortify one gate against corruption, and be necessitated to leave others round about wide open. If we think to regulate printing, thereby to rectify manners, we must regulate all recreations and pastimes, all that is delightful to man. (p. 73)

Milton's insistence on recognition of the practical problems of life and the need for meeting its exigencies is well summarized in the following statement:

> To sequester out of the world into Atlantic and Utopian polities, which never can be drawn into use, will not mend our condition, but to ordain wisely as in this world of evil, in the midst whereof God had placed us unavoidably. (p. 74)

To know good by evil, to know wherein evil consists--in attitude--and to ordain wisely in this world as it is, not as we might wish it to be: these are Milton's aims for the ultimate education of mankind, as expressed in AREOPAGITICA.

Mill, in his essay, approaches the problem not by insisting on the mingling of good and evil in our lives, but by considering the hypothetical extremes: first, that an opinion someone is trying to supress may be true, second; that is may be false, and third that it may be neither completely true nor completely false--by far the most likely possibility and the one that Milton assumes from the beginning. But Mill makes the point that "unless the reasons are good for an extreme case, they are not good for any case." (p. 247) He then proceeds to examine logically each section of the argument.

One of Mill's most provocative challenges is his emphasis on man's fallibility and the danger of any one's assuming infallibility. He says, "All silencing of discussion is an assumption of infallibility." (p. 242) Moreover, he makes a significant distinction between using one's judgment to guide one's own conduct and using it to enforce his opinion upon others:

> There is the greatest difference between presuming an opinion to be true, because, with every opportunity for contesting it, it has not been refuted, and assuming its truth for the purpose of not permitting its refutation. (pp. 244-45)

> The beliefs which we have most warrant for, have no safeguard to rest on, but a standing invitation to the whole world to prove them unfounded. (p. 246)

> A common error, and one to which we are all most susceptible, is that while everyone well knows himself to be fallible, few think it necessary to take any precautions against their own fallibility, or admit the supposition that any opinion, of which they feel very certain, may be one of the examples of the error to which they acknowledge themselves to be liable. (p. 243)

Mill supports this statement by his example of persons who "place unbounded reliance only on such of their opinions as are shared by all who surround them, or to whom they habitually defer." (p. 243) We recognize in his description the average man of today as well as of yesterday:

> Nor is his faith in this collective authority at all shaken by his being aware that other ages, countries, sects, churches, classes, and parties have thought, and even now think, the exact reverse. He devolves upon his own world the responsibility of being in the right against the dissentient worlds of other people; and it never troubles him that mere accident has decided which of these numerous worlds is the object of his reliance, and that the same causes which make him a Churchman in London would have made him a Buddhist or a Confucian in Peking. (p. 243)

In order to make the last example carry more conviction today, we might revise it to read, "The same causes which make him a Republican or a Democrat in New York would have made him a Communist in Moscow or Peking."

The examples Mill uses to illustrate his hypotheses are nearly all drawn from religion. The issue is no longer Catholicism versus Protestantism or Anglicanism versus Puritanism as in Milton's day, but belief in God versus no belief in God. Mill's examples reflect one of the main issues of his time, the so-called "Victorian dilemma." Although the problem of censorship is as important today as it was in either Milton's or Mill's time, today it focuses on neigher of these religious issues primarily, but on conflicting political or educational ideologies. As atheism can be translated into Communism in today's language of controversy, so can Mill's example of the law that requires men to profess belief in God before testifying in court be translated into our requirement of taking a loyalty oath for certain government jobs. When Mill says, "Under pretense that atheists must be liars, it admits the testimony of all atheists who are willing to lie," (p. 256) we can hear the modern argument, "Because all Communists must be dishonorable, the state can accept for employment only those who are willing to perjure themselves." Examples differ in successive ages, but problems and principles remain strikingly similar.

Mill's thesis in this first part of his argument may be summarized as follows: An opinion may be true, and if it is, should certainly not be silenced. It is impossible to decide the truth of an opinion for anyone else without assuming infallibility. To supress any opinion when it might be true would be robbing the world and posterity of its benefit. Therefore all opinions have a right to be heard.

If the opinion should happen to be false, says Mill, it should still be heard because it can produce "the clearer perception and livelier impression of truth, produced by its collision with error." (p. 242) "If the cultivation of the understanding consists in one thing more than in another, it is surely in learning the grounds of one's own opinions. Whatever people believe, on subjects on which it is of the first importance to believe rightly, they ought to be able to defend against at least the common objections." (p. 262) Mill also cites the danger to the believer of not knowing the grounds of his opinions:

> beliefs not founded on conviction are apt to give way before the slightest semblance of an argument. Waiving, however, this possibility--assuming that

> the true opinion abides in the mind, but abides as a prejudice, a belief independent of, and proof against, argument--this is not the way in which truth ought to be held by a rational being. This is not knowing the truth. Truth, thus held is but one superstition the more . . (p.262)

The argument is strikingly reminiscent of Milton's "I cannot praise a fugitive and cloistered virtue. . ." Both men believe that one cannot know one side of a question only. Virtue for Milton,and truth for Mill, are dependent on their opposites. Both, interestingly, use metaphors of conflict: Milton the "race, in which that immortal garland is to be run for," and Mill the battle:

> Truth, in the great practical concerns of life, is so much a question of the reconciling and combining of opposites, that very few have minds sufficiently capacious and impartial to make the adjustment with an approach to correctness,and it has to be made by the rough process of a struggle between combatants fighting under hostile banners. (p. 275)

At this section of his argument Mill comes from excreme hypothetical positions to actual conditions. Since, however, the recommendations are the same for both extremes--that all points of view should be heard--they hold good for the middle also. One thing Mill says seems to be of particular value for us as teachers. It is merely another illustration of his principle that what is good for the extremes holds good for the middle:

> No one can be a great thinker who does not recognize, that as a thinker, it is his first duty to follow his intellect to whatever conclusions it may lead. Truth gains more even by the errors of one who, with due study and preparation, thinks for himself, than by the true opinions of those who only hold them because they do not suffer themselves to think. Not that it is solely, or chiefly, to form great thinkers, that freedom of thinking is required. On the contrary, it is as much and even more indispensable, to enable average human beings to attain the mental stature which they are capable of. (p. 260)

Surely this is what we want for our students--our average and below average as well as our superior--for them to attain the mental stature which they are capable of.

Milton in his essay focuses on freedom of the press, Mill on freedom of speech; Milton sees the licensing law as his immediate opponent, and Mill sees the forces of social pressure as his. But both are enemies of every form of tyranny over the mind of man, and both see man as capable of improvement by the conscious exercise of his reason and judgment, given access to alternatives from which he can choose. It is the implicit denial of these uniquely human, and hence humanely valuable, choices that censorship in any form opposes.

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CENSORSHIP IN UTAH - - Jewel J. Bindrup, English Education, Utah State Board of Education

In our area we have probably been affected more by federal policies and regulations than we have by local problems. The influence which seems to be hampering intellectual freedom most is the over-emphasis on "learning the basics" so students can compete on national norms of the standardized tests. Teachers, under this pressure, are devoting a major portion of their time to drill, reverting to old "prescriptive" texts which they feel will assist students in passing tests. Time which could have been devoted to mind expanding activities and to significant learning has been expropriated for activities that are measurable and often trivial.

The positive influence of the federal policy has been the emphasis on pluralistic education. It has become necessary to broaden the local point of view concerning minorities and other value systems--or lose funding. This autocratic approach may not be desirable, it has made educators aware of cultural differences and has begun to break through the prevailing provincialism.

A STATE-MINDED VIEW OF CENSORSHIP

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Background

Censors and their adversaries surfaced perhaps with the first written words: some men wrote; others disliked what was written and tried to censor it. Plato supported censorship in THE REPUBLIC, his description of a perfect society. Domitian, a Roman emperor, executed Hermogenes because he disliked Hermogenes' written presentation of Roman history. Huxley's BRAVE NEW WORLD, Bradbury's FARENHEIT 451 and (more subtly) Skinner's WALDEN II (behavior modification) are more recent examples of the tensions between the censors and the censored.

Last October, Bailey in a paper entitled Education and the State (Stephen K. Bailey, "Education and the State," American Council on Education, Washington, D.C., October 11, 1973) described the paradox central to the censor vs. the censored problem when he wrote

> The. . . theme of this. . . meeting is a persistent human paradox: the simultaneous need for structure and antistructure, for dependence and for autonomy, for involvement and for privacy, for community and for identity. Today, as we perceive this elemental paradox in the tensions between the academy and the state, it is useful to keep in mind its generic quality. (p. 1)

If Bailey's opening statement reminds us of the opening lines in Dicken's A TALE OF TWO CITIES it is perhaps because Bailey's extremes epitomize, like Dickens, areas without middle grounds. Bailey continues:

> The public interest would not, in my estimation, be served if the academy were to enjoy an untroubled immunity. Nor could the public interest be served by the academy's being subjected to an intimate surveillance by the state. . . Like most paradoxes. . . it reminds us of the ultimate paradox of freedom; the absolute belief that only tentative beliefs may be safely permitted. (p. 1)

It is the adversary relationship between the academy and the state which we need to examine, and the viewpoint represented in the material which follows will be that of the state. By definition, state in this context will mean any organization or individual who is procensorship no matter to what extent or degree. As English teachers, most of us are both academy and state but most of us, I'm sure, have traditionally supported the academy against the state without seriously considering the state's rationale or its posture on censorship. That the state has a right to defend itself just as we have the right to attack it is another assumption fundamental to the examination of justice in censorship cases. When the state through its legislators (who supposedly represent the people) awards "edifices, privileges and encouragements" to the academy through tax exemptions, appropriations to student loans, risk guarantees, contract enforcement, campus security, fair personnel practices, support for research and--most important--chartering and licensing, it makes a compelling claim on its right to question and to censure the academy. Obviously the state can--and in a totalitarian state frequently does--abuse that right. But in this country the academy is swift to counter any state abuse of heavily mandated power before the state can press its advantage.

Keeping in mind the legal and political basis for the state's right to censure and our broadened definition of state to include anyone outside of the academy, we can now examine some of the reasons for censorship as perceived by state-minded people. Although books will be the focus for this examination, other media--particularly film and television--are subject to the same filters. Three arbitrary and procensorship state concerns can be defined as the "just words," "pure fiction," and"educational filters" myths and each is examined below.

Just Words

During the student uprisings of the late 60's a student rioter was shocked that his profanity to a non-rioter cost him a mouthful of knuckles. "I can't understand it," he complained to the police, "it was just words."

For state-minded people, the "just words" argument is unsupportable. There is too much evidence that social crises are fused by words. Remember these?

--Give me liberty, or give me death!
--Make the world safe for democracy.
--Freedom now!
--Watergate.
--Liberty, equality, fraternity.
--Banzai!
--Up the rebels!

These words and others like them have, in context, moved the world. Even now, the Ghandi-like hunger strikes by Irishmen in British prisons and, more recently, by a Russian physicist, Sakharov, prove that some men find words more powerful than hunger or even life itself. Governments rise or fall on the effectiveness of words.

And it is the control of this word power which the state mandates to itself through censorship. As Americans, we smugly criticize censorship in totalitarian states without noticing that, until very recently, we accepted censored versions of history, language and literature without a murmur. Statewide textbook adoptions, acceptance of Midwestern dialect as national standard, homogenous grouping were, in a way, historical spin-offs from the well-censored, NEW ENGLAND PRIMER. That PRIMER and subsequent textbooks in all disciplines presented "acceptable" contents which all students were to espouse. I was as guilty as any in perpetuating the system; my point, however, is that all of us, consciously or unconsciously, supported forms of censorship which we have all too recently rejected.

More that "just words" are involved in any language experience. One has only to examine the word associations, the values which accompany children's learning of the alphabet in any country to discover why Ludwig Wittgenstein was moved to observe, "The limits of my language are the limits of my world." The phenomena Wittgenstein, linguistic scientists (Benjamin Lee Whorf, Edmund Sapir) and cultural anthropologists (Loren Eiseley, Margaret Mead) might have observed in their concerns for language and its impacts might have been something like that dramatized by Lester Sinclair in "A word in Your Ear: A Radio Essay on Language." (Lester Sinclair, "A Word in Your Ear: A Radio Essay on Language," LANGUAGE AND LITERACY TODAY, Mary E. and Patrick D. Hazard, eds. Chicago: Science Research Associates, 1965). Sinclair asks us to notice the cultural implications behind each mother's statement to a misbehaving child.

"John, be good!" (American, British, Italian, Greek)
"Jean, sois sage!" (French, sois sage: be wise.)
"Jan, var snell!" (Swedish, var snell: be nice.)
"Jan, ble snil!" (Norwegian, ble snil: be kind.)
"Hans, sei artig!" (German, sei artig: be in line.)
"No, no--that is not the Hopi way." (pp. 284-285)

Multiply the above-cited language patterns by 1 million (to stimulate the language/value patterns a youngster brings with him into Grade 1) and the "just words" myth seems suspect. Emerson long ago suggested that bad rhetoric means bad men; George Orwell in his essay, POLITICS AND THE ENGLISH LANGUAGE, noted that sloppy language makes for sloppy thought.

Under today's trivia bombardment by mass media, Wittgenstein might want to recast his observation to note that the limits of his language are between 21 and 24 inches--and sometimes in color. His revision might be based on the estimate that children spend 15 thousand hours before a television set as compared to 12 thousand hours in school from Kindergarten through Grade 12.

Effects of overexposure to television are apparent in the cliche-ridden, jingle-like nonsense which surfaces with the regularity of a commercial on students' written work at all educational levels and in all disciplines. Richard Freedman, in "Extra-territorial," a book review for the WASHINGTON POST. (January 2, 1972) is more caustic about students' language erosion. He writes:

> And I know from experience if "like," "I mean," "hopefully" were forcibly expunged from the vocabularies of most of our college students, they would jabber incoherently or lapse into smouldering silence.
>
> Clearly the cult of the "new pastoralism" among the young, coupled with the impatient immediacy of "doing your thing" are symptoms of a galloping illiteracy terrifying to contemplate in its political and cultural implications.

Freedman's hyperbole may be somewhat overdone, but the language situation he fears is similar to an incident reported in Peter Farb's "The Language Game," a review of his book, WORD PLAY in the WASHINGTON POST (January 27, 1974) which described an unfortunate translation of the Japanese word, mokusatsu. Mokusatsu can mean "consider," but it can also mean "take no notice of," and that was the one the English translators at Domei, Japan's overseas broadcasting agency, used in replying to the Allies' surrender ultimatum to Japan. The hard line implied by the Domei translation led to the dispatch of atomic-bomb laden B-29s to Nagasaki and Hiroshima. Farb reports, "Apparently if mokusatsu had been correctly translated, the atomic bomb need never have been dropped."

As the student rioter said, "It was just words."

Pure Fiction

One of the laughers ascribed to the late Jimmy Walker, former mayor of New York City, goes like this: "I have never known a girl who was ruined by a book." Maybe not; at least not by one book, but how about thirty books, or fifty? Couldn't we set up a reading program of hard core pornography without permitting any contrast of same with "regular" books and then let the girl infer that the behaviors she read about were "normal?" In one sense, such a program would be the next step in the schools' erotic play program as depicted in Huxley's BRAVE NEW WORLD, and some critics feel that the pornography of some paperbacks is anything but "pure" fiction. For instance, Cleveland Amory, author and critic, could hardly be described as a prude, yet even he had strong reservations about the effects some paperback non-books might have on students. His article in the SATURDAY EVENING POST (April 6, 1963) entitled "Paperback Pornography" describes his visit to what he calls the corner "smut" store. There, he peruses paperback covers and shows the inconsistencies between cover illustrations and book contents. Below is one of his descriptions.

> This jacket showed a young lady who was definitely unhappy. She was lying beside a bright-red bed in the middle of what was aparently a very cold part of Africa. Worse still, she was about to be attacked from a nearby jungle--by, of all things, another young lady, and worst of all, one whom she evidently thought of only as a friend. The title of this book was BY LOVE DEPRAVED, and it was subtitled A Bold New Look at an Old Transgression. . .Portraying the Frightening Spread of Lesbianism Among the White Women of Modern-Day Africa. Somehow we managed to pass it up-- (p. 110).

Amory then goes on to list sample titles which porno-publishers recommend "if you enjoyed this book"; titles: I PROWL BY NIGHT, HIS BOSS'S WIFE, GIRL ON A COUCH, PASSION ISLAND, SEX PACK, THE LASH OF LUST, FLY GIRL, THE ZIPPER GIRLS. Some of our anti-censorship colleagues would maintain that a steady diet of that stuff would sex-surfeit the public and be self-correcting. Amory maintains that that is a vain hope given the "lowering of morality in every field one would care to consider."

Amory concludes his article with censorship recommendations as follows:

> It is high time that thinking persons stopped shouting "censorship" in the pathetically few cases when a book is declared, by some duly constituted court, to be, in the court's considered judgment, obscene. It's not bad news; it is probably very good news, and it would undoubtedly be even better news if the publisher, author and booksellers of such a book had to give back all their ill-gotten gains. (p. 12)

Amory's recommendations are extreme, but might curb publishers who refuse to admit that some readers and viewers, unfortunately, use fiction as a model of reality. There is strong evidence (Stanley Milgram and R. Lance Shotland, TELEVISION AND ANTISOCIAL BEHAVIOR, NY: Harcourt, 1973) that anti-social behavior can be triggered by media (including paperbacks) and that the behavior so triggered sometimes creates national and international problems. The Black September core of the Palestinian liberation groups, the militant core of the Irish Republican Army and other nihilistic destroyers frequently cite models or use the media as a means for turning fiction into fact.

On the positive side of the "pure fiction" myth is an aphorism we have all affirmed: students should be exposed to "good" literature. The statement implies that all of us think that literature affects students. As pointed out in the previous "just words" section of this paper, we tend to screen students' communication experiences--all societies do. The differences in screening are only matters of magnitude.

That such screening may have positive as well as negative effects on students is documented to some extent by Caroline Shrodes' doctoral dissertation on bibliotherapy (Carolyn Shordes, BIBLIOTHERAPY: A THEORETICAL AND CLINICAL EXPERIMENTAL STUDY, Doctoral dissertation, University of California, Berkeley, 1949) and in her subsequent text based on that dissertation, PSYCHOLOGY THROUGH LITERATURE (Carolyn Shrodes, J. VanGundy, and R.W. Husband, PSYCHOLOGY THROUGH LITERATURE, NY: Oxford U Press, 1958). In bibliotherapy, teachers select books which present mankind's perennial problems. These books are then recommended to students with real problems--identity, broken homes, jealousy, prejedice, physical handicaps. According to the theory of bibliotherapy, students having read the suggested literature, discover that others have faced their problems and found alternatives for coping with them. In many cases, according to Shrodes, Bailey, (Matilda Bailey, THE ABC LANGUAGE ARTS BULLETIN, "Therapeutic Reading," 1948: "Therapy Means Understanding," 1949: "The Magic Mirror of Books," NY: American, 1953) and others, such discoveries have relieved or "cured" students' real life problems.

From these sources and others--Leon Edel's THE PSYCHOLOGICAL NOVEL, (NY: Grove, 1959) for example, it is apparent that books and other media do influence behavior change. To close the "pure fiction" myth, perhaps the national shock which followed a description of a group of teen-aged boys from the Boston, Massachusetts, area dousing a derelick with gasoline and burning him to death might serve. Several people pointed out that the methods used by the boys were graphically portrayed in a TV film one or two nights previous to the incident, and that the boys may have used that TV presentation as a model. The reply of one official to that charge was that the two events were only a coincidence; that the TV program, after all, was "pure fiction."

Educational Filters

In the tensions between the academy and the state, the educational filters myth as advocated by the academy maintains that the educated person has the right to be exposed to all sensory stimuli and that such a person, by virtue of his education(or intuition) will be able to filter the good from the evil. Recognizing that "educated person," "good" and "evil" are abstractions in need of individual qualifications, we can still explore assumptions implicit in the educational filters myth.

One assumption is that whatever the educational experience, the student has demonstrated some competency in separating appropriate from inappropriate media according to arbitrary canons of criticism. In every class, at every educational level, we have concrete examples of the questionable nature of that assumption.

Another assumption is that exposure to all sensory stimuli is acceptable at all ages. Americans supposedly have "hang-ups" about nudity, about the naked body which are Victorian and phony, according to purveyors of pronography. No, not about nudity and nakedness but about the behavior performed in the nude and the strong imitation tendencies of some students to try new experiences. The soaring veneral disease rate, the brisk abortion business, vasectomies, and the pill imply that Huxley's description of erotic play as part of all future elementary school children's education in BRAVE NEW WORLD may not have been too far-fetched. Without some age qualification about the degree of sensory stimuli permitted in schools, perhaps the KAMA SUTRA as textbook with a lab section for the gymnastics of fornication will anchor future junior high school curricular guides.

Still another assumption about educational filters is that broad exposure to all forms of sensory experience will increase students' tolerance for aberrant behavior. But that assumption, without the guidance of effective teachers, can backfire. Instead of tolerance for deviations, students can (and did in some cases) develop an antipathy toward abnormalities. State-minded people feel that such student antipathy is a virtue. "Why," they say, "should students tolerate abnormal behavior, particularly if it's destructive to society? Nature eliminates its freaks. Tolerating such people is like tolerating cancer cells on the grounds that cancer cells have a right to multiply just as normal cells do." Thus speaks one segment of the state-minded public regarding the virtues of censorship.

These then are a few (but by no means all) of the assumptions which make state-minded people suspicious of an academy unresponsive to their concerns. We in the academy can assuage the fears of the state-minded censors by helping our students to discover the purposes of profanity, obscenity, degeneracy as used by the world's best authors, but to do so requires attention to details--capitalization (God damned vs. godammed) punctuation, sentence inversions, italics, symbolism--an attention many students feel is nit-picking and destructive of the "vibes" they get from "doing their own thing." Without teacher guidance, students' educational filters will become stuffed-up examples of pseudo-intellectual "refinement" which Mark Twain described as the genteel skill of "picking one's nose with a fork."

Summary

The rationale and rights of the state vs. the academy on matters of censorship were described from the state's viewpoint. Three of the academy's anti-censorship myth--just words, pure fiction, educational filters--were examined in some detail with the concluding inference that state-minded people had some grounds for questioning those myths. In spite of the merits of the state's case, most of us would, I'm sure, come quickly to the defense of any colleague unjustly attacked by censors. Based on materials presented in this paper, however, we might now examine Janus-like justice from both the state's and the academy's perspective instead of from the academy-only perspective so notable in our professional literature on the topic, censorship.

CHILDREN'S BOOKS THAT HAVE MET THE CENSOR

M. Jean Greenlaw, University of Georgia

Caddie Woodlawn Forever! That proud proclamation was emblazoned with a picture of Caddie on a button given out at the recent NCTE meeting in Philadelphia. The sentiments of the publisher of CADDIE WOODLAWN are at odds with those who are espousing greater women's rights. If the feminists were to have their way CADDIE WOODLAWN and all other books that declare that the proper woman's role is in the home would be banned from the bookshelves.

The controversy over CADDIE is mild in comparison with that over some other children's books. The tremendous increase in realism in children's books and increasing sensitivity to racism, sexism and sexuality in those books is contributing to a greater incidence of censorship attempts in this realm. What are some of the books that have felt the pressure of censorship?

PICTURE BOOKS

Picture books are generally thought to be for young children, pre-school through third grade level. There have been numerous books in this category to receive criticism, and for numerous reasons.

THE RABBITS' WEDDING by Garth Williams, published in 1958, generated a furor that earned it an article in LIFE magazine. In the book, a black boy-bunny married a white girl-bunny, and segregationists came out in force, insisting the book was intended as a treatise for integration, while the author claimed it was "only about soft, furry love." Unfortunately, the book was removed from many library shelves and later went out-of-print so it could offend no more.

WHERE THE WILD THINGS ARE, a Caldecott Medal winner by Maurice Sendak, was damned as a frightening and potentially harmful book when it was first published in 1963. The monsters were thought sure to produce nightmares and great insecurity in children. In this instance, the children's voices were heard, and WHERE THE WILD THINGS ARE remains one of the most popular books in school and public libraries. Most librarians have reconsidered their original stand, and even recommend the book to young readers.

A book that caused widespread concern in police ranks was SYLVESTER AND THE MAGIC PEBBLE, by William Steig. In this animal fantasy policemen are portrayed as pigs. Though the book does not slur the policemen in any way, many policemen's societies condemned the book and asked that it be removed from library shelves. This book was also a Caldecott Medal winner and seems to indicate that fame sometimes begets notoriety.

Another book by Maurice Sendak sent librarians and teachers running for their magic markers, scissors, paper and glue pots. IN THE NIGHT KITCHEN showed Max falling out of his clothes and romping nude through the night kitchen. His infinitesimal penis so shocked many that they immediately drew or pasted diapers back on Max to protect innocent eyes. This in 1970!

BOOKS FOR THE INTERMEDIATE YEARS

This level of book encompasses readers from fourth grade through junior high. Because the interests are so varied, and the reading ability span is so great, the range of books is great.

THE INNER CITY MOTHER GOOSE, by Eve Merriam, published in 1969, has generated one of the largest controversies of any, so-called, children's book. A satire intended for mature readers, it has been placed on a restricted list in Minnesota and in Cherry Creek, Colorado; a teacher was suspended for using it in San Francisco; the Pennsylvania and Maryland state legislatures have pending bills condemning the book; and Paul Harvey has even devoted a radio session to censure the book. This is the same book that received praise from such diverse sources as the Enoch Pratt Free Library, New York's ex-mayor John V. Lindsay, authors Millen Brand and June Jordan, and such noted journals as SCHOOL LIBRARY JOURNAL and THE BOOKLIST. The biting satire and the single use of the term "mother-fucker" in one poem has brought much condemnation to a fine book.

Books that have displeased some blacks include: CHARLIE AND THE CHOCOLATE FACTORY, by Roald Dahl, criticized for stereotyped caricatures of blacks; SOUNDER, by William Armstrong, criticized because some people feel it emasculates the black man; and THE CAY, by Theodore Taylor, criticized for its use of dialect and because it is considered demeaning to blacks. Each of these books has been criticized by the Interracial Book Council, as well as other individual reviewers and some organizations. Each has also received positive acceptance with SOUNDER being a Newberry Award Winner and a commercial film, CHARLIE becoming a film, and THE CAY receiving the William Allen White Award for literary achievement on behalf of brotherhood.

DORP DEAD, by Julia Cunningham, and BANG, BANG, YOU'RE DEAD, by Louise Fitzhugh, are denounced by some for their violence. I'LL GET THERE, IT BETTER BE WORTH THE TRIP, by John Donovan, published in 1969, offends some for its allusion to a homosexual encounter between two young boys. FLY AWAY PAUL, by Peter Davies, to be published in the fall of 1974, will shock many by its explicit details of both violence and homosexuality, as well as other forms of sexual expression.

YOUNG ADULT AND ADULT BOOKS READ BY TEENAGERS

One of the newer forms of literature is that of the young adult book. Intended to give the maturing reader literature that is more relevant to his needs and interests, it spans the gap between children's and adult books.

GO ASK ALICE is an anonymous diary of a young girl who begins writing as a typical teenager in a middle-class family. The diary records her introduction to drugs; her pursuit of greater and greater "highs"; her relentless degradation of self; her struggles at self-rehabilitation; and her eventual death from an overdose of drugs. It is not pretty. The language in GO ASK ALICE is coarse. The descriptions are harsh and disgusting. But students will recognize it as real and might be affected by the powerful message it conveys. Its potential for influencing students is much greater than lectures and brochures on the danger of drugs. By last account the book is in its twelfth printing as a hardback at Prentice Hall and its twentieth as an Avon paperback and was a made-for-television movie on ABC. It has encountered tremendous criticism, however. It has faced strong opposition in school districts in Vermont, Pennsylvania, Texas, California and more too numerous to mention. Rock Island, Illinois has held public hearings; and, a Parent's Right's Committee in a Michigan community forced the book off the shelf with the comment, "Gutter talk belongs in the gutter, not in the institutions of learning! We don't want a dime store education at Tiffany prices!!"

It seems strange that CATCHER IN THE RYE, by J.D. Salinger, published in 1951, is still a focus for contention. The content seems so mild in comparison with more recent publications, but it is still facing opposition in the schools. Some other titles which have faced criticism in our public schools are MANCHILD IN THE PROMISED LAND, NIGGER, SLAUGHTERHOUSE-FIVE, 1984, TO KILL A MOCKINGBIRD, THE GOOD EARTH, SOUL ON ICE, and HUCKLEBERRY FINN.

The most incongruous book to be condemned by the censors is Ray Bradbury's FAHRENHEIT 451. The entire book is a censure of book-burners, and it is ironic to see it symbolically burned.

WHERE DO WE GO FROM HERE?

The problem of censorship has become so widespread that it caused an internal battle at a recent annual American Library Association (ALA) midwinter conference.

The ALA Intellectual Freedom Committee was categorically opposed to censorship for any age level. The Children's Service's Division expressed a need for screening because "the child lacks the breadth of experience of an adult." No true resolution of the problem was reached, and it is probable that most children's librarians are performing daily acts of "censorship" in the name of "screening."

When a censorship case does reach the courts, most decisions have been based on the age and sophistication of the students and the relationship of methods and materials to a valid educational use. The courts have ruled differently on cases brought at the college and high school levels and justify these differences on three factors: 1) age of the readers, 2) compulsory attendance through high school, and 3) the fact that materials must have the support of a preponderant body of educators. With picture books now being attacked, it is likely that the age factor will become even more important in court cases.

In agreement with the ALA Intellectual Freedom Committee, the American Civil Liberties Union supports the belief in a universal right to read. We, as teachers, must be prepared to face unpleasant times in defense of our beliefs. We must beware of self-censorship which can deprive the child of a chance to expand his knowledge and understanding.

Our goal, as teachers, should be to instruct children in the controversies that abound in our world. The desire to "protect" the young is really an avoidance of the possibly controversial. How can a child learn to make valid choices if he is only given the "good," the bland, the non-stimulating?

We must have good reasons for our selection and use of books and be prepared to defend our choices, if necessary. Only by concerted school action can we withstand the pressures of those who would censor children's books.

PEANUTS® **By Charles M. Schulz**

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A NOTE ON CENSORSHIP DURING THE AGE OF REASON IN ENGLAND

Stephen Jones, Arizona State University

During a recent holiday visit of my in-laws, I learned of a curious instance of a form of censorship relating to early eighteenth century England. In the course of conversation, my mother-in-law said that a few weeks earlier she received a phone call from an excited parent asking if she knew what terrible literature was being taught in their daughter's senior English class. My mother-in-law was surprised since she had been pleased with her daughter's teacher, and she asked the irate caller what this terrible literature was; the parent replied that their children were being asked to read an immoral and irreligious book that was yet another instance of the teaching of Communism in the public schools. What was the book? Henry Fielding's JOSEPH ANDREWS, first published in 1742!

It seems inconceivable in a time when the television and motion pictures offer so much that an irate parent of this kind could consider immoral and irreligious that JOSEPH ANDREWS would arouse these passions. Indeed even in its own time, when some early novels were attacked for these very reasons, JOSEPH ANDREWS raised few eyebrows except among those who disapproved generally of novel reading. This attack on JOSEPH ANDREWS does bring to mind however some genuinely significant events in the history of literary censorship during and prior to the time of Fielding's first novel: Jeremy Collier's attack on the drama, the operation of the official stage censor, and the infamous Licensing Act of 1737.

This kind of extra-legal censorship suggested by this outraged parent's attempt to arouse public opinion against a particular literary work parallels on a small scale Collier's 1698 attack on the English stage. Collier was one of a group of clergymen and others who attacked in sermons, pamphlets, and essays what they felt were the excesses of the drama being presented on the Restoration English stage. Collier's first essay on this subject, "A Short View of the Immorality, and Profaneness of the English Stage, Together with the Sense of Antiquity upon the Argument" and his second, " A Defense of the Short View. . .," are the most famous of these attacks. These and those by others, notably Archbishop Tillotson, Archbishop Usher, Sir Richard Blackmore, and later the Rev. Arthur Bedford, concerned themselves primarily with the profanity and immorality felt to be present in the comedies of manner of Dryden, Wycherley, Congreve, and Vanbrugh. The brief introduction of his first essay outlines Collier's attack and suggests the tone of the remainder of his essay and the content and tone of many other of these attacks.

> The Business of Plays is to recommend Vertue, and discountenance Vice; To shew the Uncertainty of Humane Greatness, the suddain Turns of Fate, and the Unhappy Conclusions of Violence and Injustice: 'Tis to expose the Singularities of Pride and Fancy, to make Folly and Falsehood contemptible, and to bring every Thing that is Ill under Infamy, and Neglect. This Design has been odly pursued by the *English Stage*. Our *Poets* write with a different view, and are gone into another Interest. 'Tis true, were their Intentions fair, they might be *Serviceable* to this *Purpose*. They have in a great measure the Springs of Thought and Inclination in their Power. *Show*, *Musick*, *Action*, and *Rhetorick*, are moving Entertainments; and, rightly employ'd, would be very significant. But Force and Motion are Things indifferent, and the Use lies chiefly in the Application. These Advantages are now, in the Enemies Hand, and under a very dangerous Management. Like Cannon seized, they are pointed the wrong way; and by the Strength of the Defence the Mischief is made the greater. That this Complaint is not unreasonable, I shall endeavour to prove by shewing the Misbehaviour of the *Stage*, with respect to *Morality*, and *Religion*. Their *Liberties* in the Following Particulars are intolerable, .*viz*. Their *Smuttiness* of *Expression*; Their *Swearing*, *Prophaneness*, and *Lewd Application of Scripture*; Their *Abuse*

of the Clergy, Their making their Top Characters Libertines, and giving them Success in their Debauchery. This Charge, with some other Irregularities, I shall make good against the Stage, and shew both the Novelty and Scandal of the Practice. And first, I shall begin with the Rankness and Indecency of their Language. (Jeremy Collier, A SHORT VIEW OF THE IMMORALITY AND PROFANENESS OF THE ENGLISH STAGE /1968/, with a bibliographical afterword by Ulrich Broich, Munich: Wilhelm Fink, 1967, pp. 1-2)

The controversy which this essay and its predecessors and progeny aroused was vehement and long, lasting until 1726. (For a full treatment of this subject, see Sister Rose Anthony, THE JEREMY COLLIER STAGE CONTROVERSY 1698-1726 /1935/, rpt.; NY: Benjamin Blom, 1966) While these attacks on the stage were not immediately responsible for the suppression of particular dramas, they coincided with a temper of reform in the closing years of the seventeenth and the early years of the eighteenth century in England. The stage, particularly, was at that time susceptible to attack since it did not enjoy the support from William and Mary or Anne that it had from Charles II or James II. This climate of reform and these attacks coincided with and obviously aided the rise of sentimentalism in the drama. (John Loftis, COMEDY AND SOCIETY FROM CONGREVE TO FIELDING, Standord: Stanford U Press, 1959, pp. 20-42. See also Earnest Bernbaum, THE DRAMA OF SENSIBILITY, Gloucester, Mass.: Peter Smith, 1958, pp. 78ff)

This popular attack, however, was only one form of censorship of the time, and it led to the more active operation of another more formal and immediate form. The office of Master of Revels, as well as the Lord Chamberlain, had had the responsibility of approving all plays to be performed and the authority to ban any work from presentation on the English stage. Throughout the early Restoration period this office was held by Thomas Killigrew and from 1683 to 1725 by his son Charles Killigrew. Collier's attack and the controversy it aroused were instrumental in persuading the younger Killigrew to exercise more frequently than his father had the power of his office to ban or cause to be altered plays that presumably would have offended Collier's numerous adherents, among whom was the monarch, William. (Frank Fowell and Frank Palmer, CENSORSHIP IN ENGLAND /1913/, rpt., NY: Benjamin Blom, 1969, pp. 94-119) The official stage censor, whether in the person of the Master of Revels or the Lord Chamberlain, usually acted not on a moral or religious basis (which was one of Collier's complaints) but a political one. While these actions were closely related to Whig or Tory policies, they were often the result of the personal desire of a particular political figure or even someone not connected with the two parties. One instance of this was an obscure comedy titled AN ACT AT OXFORD, supressed originally by the Lord Chamberlain because it gave offense to the university authorities but later presented in 1705 after the writer, Baker, renamed some of the parts and altered the setting. (Allardyce Nicoll, A HISTORY OF EARLY EIGHTEENTH CENTURY DRAMA 1700-1750, 4th ed. Cambridge: Cambridge U Press, 1952, pp. 21-22) Such instances as this and others in which plays were submitted and simply banned outright abound in the historical literature.

Although a few dramatists-theatre managers were allowed by the authorities to make their own censoring decisions, e.g. Colley Cibber, this practice of stage censorship operated unabated until 1737 when it was significantly increased in its severity and scope. Responding to popular criticism, particularly as seen in Henry Feilding's dramas PASQUIN, A DRAMATIC SATIRE (1736) and THE HISTORICAL REGISTER FOR 1736, Sir Robert Walpole and his ministry brought about the Licensing Act of 1737. This act formally transferred the censoring functions of the Master of Revels to the Lord Chamberlain, who had already been exercising such functions. It required a copy of every new play to be submitted for review no less than fourteen days before the time of planned performance, and it empowered the Lord Chamberlain to prohibit at any time and any place in Great Britain the performance of any play. It also closed two of the four dramatic theatres then operating in London. (Fowell and Palmer, pp. 120-144. See also Donald Thomas, A LONG TIME BURNING: THE HISTORY OF LITERARY CENSORSHIP IN ENGLAND, NY: Praeger, 1969, pp. 34-62) Clearly these were drastic measures, yet curiously little opposition to the measure was heard in parliament, probably because both parties feared the power of dramatic satire exemplified in the popular BEGGAR'S OPERA (1728), Fielding's two plays, and others from partisans of both political parties. One of the few replies to the act came in the famous speech by Lord Chesterfield defending the liberty of the stage, but the reply was ineffectual. The act did have one positive result, Henry Fielding's turning from the theatre to prose fiction.

This brief look at legal and extra-legal censorship affecting the English stage in the early eighteenth century leaves untouched the problems of censorship relating to free speech and freedom of the periodical press and other literary forms. The outraged parent mentioned in the beginning would probably have felt at home in this period of more severe restrictions on the production of literary and non-literary works, even though one of those very restrictions led indirectly to the production of the work she found so objectionable.

CENSORSHIP IN ILLINOIS - - - - - - - James Coe, University of Illinois

Censorship problems in the schools of Illinois are much like those in the rest of the United States in that it is difficult to confine areas of conflict to specific geographic regions of the state, and it is difficult to tell the specific reasons why a person or group objects to a given selection in the classroom or library. Moreover, an almost impossible task is to learn how many books are quietly eliminated from the curriculum either by teachers or librarians who simply wish to avoid controversies. There is no way of knowing how many titles are withdrawn on the advice of administrators who wish to avoid publicity after parents object to a book. Since these cases are handled within the administrator's office and never reach open board meetings or are reported in the press, their number is left to conjecture.

From an examination of the NEWSLETTER ON INTELLECTUAL FREEDOM reports on all kinds of censorship during the last five years, one sees most censorship incidents in Illinois involved "obscene language" as the frequent reason for wanting a book removed from the curriculum. Some titles dealing with interracial marriage or sexual contact between the races have been objected to because of "obscene language" but it might be suggested that the stated objection and the true motivation are not the same. "Obscenity" has become a catch-all word to describe almost any objection.

In recent years, there does not seem to be an organized effort to control printed materials in the schools by extreme right-wing groups as was the situation in the mid-1950's. There has not yet been any large effort exerted by rising groups like the women's liberationists to restrict or censor specific works of literature, even though they have been concerned with changing the images of sex roles in some elementary reading series. In general, those who have objected to books have been parents of "concerned citizens" of the local community in which the objections have arisen without any direct outside influence.

Q: CENSORSHIP! WHO WANTS IT?
A: MORE PEOPLE THAN WE THINK, MAYBE.
Q: REALLY?
A: I SAID MAYBE!

James W. Reith, Scottsdale School District

Every language contains certain terms that evoke an emotional as well as an intellectual response. Propagandists are successful to the degree that they can gauge in advance the emotional or psychological impact of the words they choose to use. History is replete with examples of persons who have changed the direction of civilization, for good of ill, by their skillful use of language. Such is the power of language that we might all be enjoined to treat it with the greatest of respect.

The emotional power in a certain term is not an inherent one; it is the result of the psychological conditioning of the user that occurs through repeated encounters with that term in an emotional context. The term thus gains connotative accretions which qualitatively alter its lexical or denotative meaning. The conditioning process is often so thorough and complete that the emotional response to the term completely overrides the intellectual response. This emotional response is automatic and even organic (one is reminded of Pavlov's salivating dogs); this is especially true when the term embodies a pejorative connotation. It seems moreover, that there is no defense against or immunity to the effects of such linguistic conditioning; it strikes even the most objective, intelligent, and perceptive individuals.

Words, then--although merely a succession of phonemes imbued with meaning by common consent--can become totems, taboos--entities with life and power profoundly affecting those who have created them--masters, instead of servants; tyrants, rather than tools.

For example, during World War II, the words "Nazi," "Jap," "fascist," "Gestapo," and--for a while--"Communist" produced a knee-jerk negative reaction in most Americans, whether they had any direct experience with persons who fitted these designations or not. Similarly, words such as "Jew," "nigger," and "wop" often evoke an almost violent response. It is a mistake to think that only the ignorant and uneducated are capable of such reactions. In so intellectually enlightened a spot as Arizona State University, it is not uncommon to hear professors and students refer to "the Mesa Mormons," "Weldon Shofstall," "the Birchers," or "one-eyed Jack Williams" in such a way as to produce what appears to be a programed response. What is more startling is the effect that such terms generate when used in this way; otherwise rational and objective people fall victim to the power of such expressions and by their responses betray biases and bigotry one might never have suspected they possessed.

In view of all this, perhaps an examination of the term "censorship" might profitably be undertaken. "Censorship" is, for many people, a term that is a distillate of all that is ignorant, brutish, narrow-minded, oppressive, and damnable in this world. Along with its positive corollary, "intellectual freedom," censorship constitutes so formidable an idea that a reasonable man might well shrink from raising questions about the validity of these terms because of the extent to which they are presently abhorred and venerated, respectively; to do so might be to lump oneself with the ignorant and brutish. Yet, in a culture that espouses intellectual curiosity and inquiry, perhaps this icon, too, can be--well, if not smashed, then at least taken in hand and examined to determine whether it possesses the divinity that is claimed for it.

As it is most commonly used, "censorship" is a term that refers to any activity that interferes with an individual's right to know. Most often this interference takes place in an academic situation. When parents question the good taste or relevance of a book used by a teacher or a school system, the cry of "Censorship!" is immediately raised against them. There are also instances on record when self-righteous citizens in small or large groups have protested against what they consider to be obscenity in films, books, and places of public entertainment. Such confrontations ordinarily are carried on at the emotional, irrational, and sometimes violent level, with each side appealing to reason in support of its position. Unfortunately, until we all can honestly admit to the right of each individual to his opinion, as well as his right to espouse it openly and vigorously, we can anticipate more such emotional crises springing up across the land.

The real cause of the entire problem is not readily discerned during the heat of the confrontation. Perhaps if we reconsidered a few basic questions, we might have a chance of coming closer to the heart of the "censorship" problem. Such questions are:

1. What is the basic nature of man?
2. What is man's position and function in the universe?
3. How shall a man live his life?
4. Is it possible to create a better world or social order?
5. What is the individual's responsibility to his society?
6. Who has the ultimate responsibility for the training of our young? Or for our society's future?
7. Is it possible for man to construct rules of behavior and modes of thought that are equally applicable to all people?

Philosophers, religious and secular, have devoted millenia to probing for answers to the first three questions. The issue is still far from being resolved; no generalizations seem to satisfy. The same people are capable of the most altruistic philanthropy as well as the most savage brutality, the most sublimely beautiful utterances as well as the most degenerate, heinous abominatious. Some philosophies--mostly religious--have asserted that man is fundamentally and totally corrupt, but that he also has the capacity (or opportunity, at least) to control and rise above his meanness. This may be accomplished through spiritual enlightenment or the imposition of, or subscription to, a moral code that carries the threat of punishment for each manifestation of wickedness. Other philosophic systems see man as a kind of cosmic anomaly--a curious sort of creature existing accidentally on this planet by the chance convergence of a series of highly improbable, even incredible, circumstances. The individual man, in this view, has very little past and even less future; the way he conducts his life is the result of some nebulous compromise between an impulse to satisfy purely selfish urges and the need to live happily within a social framework. The norm of behavior here becomes expediency, and the greatest achievement daily happiness.

Once a person has accepted for himself one of the many concepts of man's nature, the second and third questions are likely to be answered for him as well. In any case--and this is an important point--it ought to be our obligation to respect every man's personal resolution of the irresolvables mentioned above. Since we must all answer the same basic questions, and since the agony involved in dealing with such imponderables is common to all men, it is unseemly for anyone to arrogate unto himself a higher degree of "correctness" than any other man. The fact that one may find another human being who agrees with him does nothing at all to increase the relative worth of his answer to the "eternal questions." Majorities are probably wrong as often as minorities, the only difference being that when majorities are wrong, they are more massively wrong.

Is it possible, then, in the face of such divergence of fundamental beliefs and so much obvious self-serving, for men to settle up on one point of view (or perhaps a reasonable composite) from which they can construct a system to build a "better world" and happier lives? Maybe, maybe not; the results aren't all in yet and won't be for some time, by all appearances. The Communist World has made an extensive and vigorous attempt; but the cost has been the loss of a great deal of individual liberty. Any mass undertaking, it seems, requires the submergence of individuality. Are the people physically more secure in a regimented society? Probably. Are they happier? Probably not. The Greeks emphasized the individual and individuality and scarcely moved beyond their city walls. The Romans emphasized the state and conformity and conquered the world. Who were happier, the Greeks or the Romans?

What does my inability to answer basic questions have to do with my responsibility towards the society in which I live? Just this: In the apparent absence of any absolute standard anywhere, I may choose to live by and defend that code which appears most reasonable and satisfying to me. I am also free--nay, I have, by my standard, the moral responsibility--to attack any attempt to subvert or overthrow my position.

Let me now, for a moment, cast myself in the role of an ardent Roman Catholic (I am neither ardent nor Roman Catholic, and any other role--Bolshevik, Mormon, Moslem, Zionist--would serve as well). As a Roman Catholic, I subscribe to the Mosaic Decalogue, attend confession and mass regularly, and rear my children in the "fear and admonition of the Lord." Believing that my children's eternal welfare is to a degree my responsibility, I am careful to protect them from influences that erode their spiritual faith. I therefore object to my grocery store displaying prominently copies of THE HAPPY HOOKER, a piece of pornography (in the original sense of the word, by the way) that extols and glorifies what my moral code considers vice and corruption. Now what do I do? Probably nothing. After all, what I consider to be morally offensive and dangerous may not be considered so by others. But suppose my 13-year-old child buys the book and I find her reading it. Then what? I take it away from her, of course, explaining my objection to it. It doesn't matter if she fails to understand my objection--she didn't understand why the small pox vaccination that hurt her was good for her, either. Now suppose that a local theater is screening "The Godfather," a film that has not one harsh word to say about crime, extortion, promiscuity, adultery, robbery, or murder. Local radio, TV, and newspaper ads proclaim the "greatness" of the film (they mean plot and performance and production, of course--don't they?) and my child is eager to see it. I tell her no; I don't explain that it has no "redeeming social value" because I'm not really clear about what that means myself. Am I practicing censorship? Now suppose that my child's teacher uses a book or story or an idea in class that changes the kind of life perspective I have, in good conscience, been trying to develop in my child. This constitutes a new and different problem for me. I can control to an extent my child's exposure to pernicious influences in books, films, etc., but the school situation complicates the exercise of my duty. A teacher--if he is a good one--teaches; he does not merely "present" ideas. A teacher cannot for long hide his own life perspective and value structure from his students. If his views are opposed to mine--say he is an atheist--can I permit him directly or indirectly to change my child's outlook? I think not; and it doesn't alter the case one bit whether he is doing this deliberately or through ignorance or incompetence. (Yes, Virginia, there are teachers who are ignorant and incompetent.)

Now, probably, before I raise a stink about all this, I will re-examine my own position. I am fully aware that I cannot shelter my child forever from new ideas, nor do I really want to. But I do want some control over the timing and manner of presentation (and I certainly want to satisfy myself as to the competence of her teacher to deal with human beings fairly). I begin to think in analogues to attempt clarification of my own thoughts. My child has a physical body, the well-being of which is my responsibility. So, being a conscientious and diligent parent, I take her to the dentist to see if her teeth are straight and whole. I take her to the doctor for periodic examinations, I make sure she has all her shots--in short, I leave as little as possible to chance. When she becomes ill, her mother and I go into a semi-panic until we are certain that that which has threatened her physical existence is overcome and that our daughter is safe once more. To exhibit any less concern would be to earn the contempt of relatives, neighbors, and friends, and perhaps even invite a charge of child neglect from the county.

In my construct of things, my daughter also has a spiritual health (emotional, psychological, social, and mental, too, but the reader can make that extension himself) which I have a duty to safeguard. So when she encounters something in school or anywhere else that threatens to impair that spiritual welfare, I must react. The problem with this reacting is justifying it. Unlike a fever or a broken leg, spiritual illness is difficult to diagnose or verify; it is, rather, something a parent might sense. The provocation has to be pretty strong for me to bring forward a case based on intuition alone; I stand a good chance of coming off looking like a fool. So what do I do? Back off? Or do I plunge in, create what is inevitably a nasty scene with the teacher and principal, and probably earn for myself a reputation as a trouble making "Bircher" who is zealously playing the role of the despicable "guardian of public morals?" In most instances, I will probably back off, but not without harboring a deep resentment against those who use such pejorative cliches indiscriminately. I resent having my intelligence and motives called into question by a smug academic power bloc.

Playing the Devil's advocate is difficult enough; playing a Roman Catholic, even worse--so I shall resume my role as an educator (although I could have gone back to Plato even as a Roman Catholic). Much time has elapsed since the days of Socrates and Plato, but the problems they identified are with us still. In his utopian REPUBLIC, Plato addresses himself to the formulation of an ideal system of education. The mechanics and details of his plan are not important to us here; what is important is the body of assumptions upon which he bases his arguments and his plan. In the REPUBLIC and elsewhere Plato discusses the concepts of "good" and "evil." He ultimately concludes that such absolutes do exist as "ideas" and they they serve as a kind of evaluative measure of human activity. It is doubtful whether anyone schooled in today's relativistic morality could subscribe to Plato's theories; yet we do retain notions of human behavior and character that are commonly identified as virtues, viz., kindness, compassion, love, charity, honesty, loyalty, reliability, gentleness, graciousness, forgiveness, etc. Their negative corollaries are seen by most of us as evils. It is Plato's contention that "good" must be inculcated in the children in any society, if that society is to survive and improve.

Plato sees (as many others also have) the children of a society as being its most valuable asset, the care and preservation of which requires the most careful attention. To leave such care to chance or to have it done incompetently would be the height of folly, of which only the most obtuse could be capable. Children, according to Plato, should have set before them constantly models of virtue and excellence and should, by all means, be protected from every exposure to vice, corruption, and other manifestations of evil on the part of men. Admittedly, this is "idealistic" rather than "realistic" and difficult for us, who are committed to dealing with "realities," to consider very seriously. And it is also possible that Plato was wrong.

But if Plato, as a thinker, is wrong, it is equally possible that we are wrong. We, too, have attempted to construct an ideal society in which the individual liberty of every member is of paramount importance (at least that's what we profess). In the academic world, we bow low before that goddess, "Intellectual Freedom;" yet this adoration often fails to encompass her handmaiden, "Responsibility." And just there is the flaw in our system and our chief problem. One often hears that education must be made more humane. Indeed it must. In our efforts to achieve academic egalitarianism, we, by avoiding the imposition of systems of morality and eschewing the making of "value judgments," have created a morally sterile, unrealistic life situation that even the students--especially the students--recognize as a fraud. The fraudulence lies in the fact that in any human interaction, amorality is impossible, and students are quick to recognize that our vaunted moral neutrality is a myth. They sense the incongruity between what we profess and what we do and they see in us all kinds of biases and prejudices, which we say we abhor. What is needed more than intellectual freedom is intellectual honesty.

Yes, it is important that education become more humane. And this means the re-establishment of some kind of basic value structure, the promulgation of which is accompanied by intellectual honesty. For openers, let's reaffirm that every man has a right to his own mode of thought and the right to express it; and let us not subject him to discriminatory labeling if his opinions differ from ours. A man, after all, has the right to be a boor if he chooses to; it is, I believe, a constitutional right.

Secondly, let us as educators remember that the control of the schools is the prerogative of those who have established them and who are paying for their operation. Unless we as educators recognize our responsibilities to the people in our community and unless we are willing to become more responsive to their thoughts and feelings, we are headed for trouble. What this implies is that we must do our educational planning with the community in mind, realizing that we are not always going to have our own way. Since there are at least as many screwballs in education as there are in the general populace, let's be careful when and whom we defend. Quite often parent gripes are legitimate and a teacher is dead wrong; we don't win any awards for intellectual freedom or increase public respect for education where we defend a teacher in a situation like that.

Thirdly, let's acknowledge that parents have a higher kind of responsibility for their children, and that those children belong to them, not to us as teachers. We may not usurp that responsibility and authority. We may have a disagreement on philosophical, or even humane grounds, with the father who permits his child to die because his religion maintains blood transfusions to be wrong. But what higher power has suddenly given us the authority to intervene; on what grounds do we claim superiority for our point of view? Who among us is going to challenge the father who encourages his son to defend his country with his life on the basis of that philosophical abstraction, "patriotism"? Or which of us will have the arrogance to remonstrate with parents who tend their children with the same anxiety some people devote to neon tetras, Siamese cats, and houseplants? Which of us educators, having had our own marriages collapse, our children gone astray, or our own lives messed up by a series of misjudgments or simple stupidity, is going to revile any parent for his efforts to come to grips with the perplexities of his own or his children's existence? Perhaps it is time that we stopped assuming that educators, because they are educators, have any claim to superior intelligence, more common sense, a better grasp of reality, or any kind of "mission" which supercedes that which all humans have in common as they grope their way toward meaning in life.

And finally, let us--Gad! Have I argued myself into a box?--strive towards two goals as educators:

1. When we plan educational systems, let us keep in mind why and for whom we are planning. Let us be truly honest in providing for the needs of every segment of our communities in justifying in advance the things we undertake to do, in exhibiting in our teaching and conversation an open acceptance and consideration for all points of view. In this way we become

exemplars of those virtues (tolerance, kindness, honesty, fairnes, compassion) which are the basis of "humaneness," and the foundation for real education is laid. In this way, also, the number of instances of conflict will be minimized. (The recent West Virginia explosion was an example of an ideological conflict that got out of control.) If educators and education have any goals at all, one of the most important ought to be that we solve mutual problems by thinking rather than killing.

2. When we deal with differences of opinion let us by all means not be found guilty of the same kind of intractable narrow mindedness we take umbrage with in our detractors. Let us stop pretending that our concept of life, society, and education is the only acceptable one. And let us stop applying that red-eyed word, "censorship," indiscriminately in labeling the speech and action of those who have a value system different from ours. The fair-mindedness we expect from others ought to be the most noticeable characteristic of one who calls himself a teacher.

CENSORSHIP IN MARYLAND - - -Jean C. Sisk,Coordinator English, Baltimore County Schools

Maryland is perhaps an atypical state in regard to censorship; though the tourist agencies advertise its attractions as typically "America in Miniature." Actually, it is a small state that contains five of the largest twenty school systems in the United States--the systems in Baltimore City and in the metropolitan counties around Baltimore and Washington,D.C. These systems have had relatively little difficulty in the freedom of teachers (represented through membership on book review committees each year) to recommend books both for additions to the "open" orders from which schools make selections or to choose titles that may be requisitioned for one or two schools or classes only. Nor have they had much difficulty with parental complaints about the student's being "required" to read the rather sophisticated printed material that is appearing more and more frequently on our text orders, requisitions for individualized and group instruction, and library lists. The county in which I serve as coordinator, Baltimore County, has adopted the Citizens' Complaint Form recommended by the NCTE as a vehicle through which students, teachers, or parents may voice a protest against a particular book or film. This year we have had only two complaints--one from a fundamentalist religious group who objected to the use of the word "rape" (even though used satirically) in THE FANTASTICKS (a play which is one of many purchased for a unit on Romance in the senior high school English program). The other complaint was logged against GO ASK ALICE, a diary of a fifteen-year-old who had been on drugs--a book suggested for ninth grade social studies and on the library shelves in our secondary schools. In both cases the book review committee (comprised of librarians, parents, supervisors, and teachers) voted to retain the books.

The two suits against the metropolitan systems concern racial complaints against LITTLE BLACK SAMBO and MANCHILD IN THE PROMISED LAND. Naturally, Baltimore City--which is a school system separate from the other twenty-three county systems--is more sensitive in racial areas, being seventy per cent black, than are the surrounding "white bedroom" metropolitan districts.

The other extreme in Maryland is represented by the smallest and most rural of the twenty-three county systems. Here the problem of censorship of books where obscenity, profanity, sexually explicit passages, and racial overtones exist is severe enough to warrant the setting up by the Maryland Council of Teachers of English of two workshops scheduled for the school year 1974-75 on the problems of censorship in the teaching of English.

CENSORSHIP CASES MAY INCREASE

Robert F. Hogan, Executive Secretary, NCTE
(Reprinted with permission of the author and NCTE from the January
1974 "For the Members" insert in all NCTE journals)

BACKGROUND: On June 21, 1973, the United States Supreme Court handed down a major ruling on obscenity and pornography. The ruling dropped national criteria for judging materials, suggested some broad guidelines for determining obscenity, and shifted to states and local communities the responsibility for applying these guidelines.

In response, some states have appointed legislative committees to decide what new laws, if any, need to be passed. The American Civil Liberties Union, knowing of NCTE's interest in freedom to read, arranged for Council representation at hearings conducted by a joint legislative committee in New York City.

On October 26 Robert F. Hogan, executive secretary, spoke at the hearings on behalf of the membership of NCTE. Frederick Koury, representing the New York State English Council, also addressed the legislators. The following statement, presented by Mr. Hogan, is reprinted here for the insights it gives on new censorship problems brought on by the Supreme Court decision.

Both the Constitution and the Bill of Rights of the United States separate the power of the State from the influence of the Church. One sect or a cluster of sects may not, with the support of government, impose its beliefs and practices on nonmembers. For their own members, sects may set standards of behavior and impose sanctions on members who do not meet these standards. Such standards have to do, for example, with abortion, divorce and remarriage, dietary restrictions, and tithing. But sects may not use criminal or civil law to impose these standards on nonmembers.

Some current proposals for restricting distribution of print and pictorial materials threaten this separation. If such proposals are enforced in a community dominated by one sect or a cluster of sympathetic sects, the power of the State would be used to impose on everyone the will of the Church.

Over the years the U.S. Supreme Court has found that it could not define obscenity in clear-cut legal terms. Consequently, it would seem, the Court has simply transferred that problem to the "community." In doing so it left two problems of definition: what we mean by obscenity, and what we mean by community.

Let's think first about obscenity. The Warren Court would seem to have complicated the matter by inserting the concept of "redeeming social value." But there's a deeper and more pervasive complication. Oddly enough, while obscenity is difficult if not impossible to define, it is not only possible but easy to label things as obscene. (Even I recognize a dirty picture when I see one.) The mistake is to confuse my labels for generally applicable definitions.

It is impossible to establish the fact of "obscenity" by content analysis. Nothing is more certainly in the eye of the beholder than "offensiveness." The eye of the mind is as subject to myopia, astigmatism, and cataract as the eye of the body. The same exposed mammary gland may induce erotic thoughts in a male adolescent, feelings of inadequacy in a female adolsecent, clinical disinterest in a gynecologist, and hunger pains in an infant. Indeed, in Minnesota some years ago a panel holding hearings on a proposed obscenity statute was offered a series of exhibits to test whether agreement about obscenity was possible. Seeing a close-up photograph of an exposed breast, the panel agreed it was obscene. The photograph displayed, it turned out, had been cropped from a larger picture, a picture of Johnny Weissmuller.

What is in fact obscene?

The second problem of definition is not so higly charged with emotion. We might think, then, that the term community would be easier of definition. We would think that until we tried to apply any definition. Is New York City a community? Is any one of the boroughs a community? Is even Greenwich Village a community?

With its nearly three million inhabitants spread out over 463 square miles, how many communities make up Los Angeles? It it's to be regarded as one community, how many persons would it take to make up a representative group for purposes of establishing "community" standards? If the chosen group is not to be representative, whose standards are to be imposed on whom?

According to the Bureau of Census, in one year--1970--40 million Americans, one-fifth of the population, changed residences. Although some moved merely to a different voting district (the minimum test for "moving" in this context), many moved to a different state, others to a different coast. Once we define community standards, if we can, how long is any definition accurate with a population as mobile as this?

It seems possible to identify small geographical communities. In rural and small town America where the population is stable, where in-migration is low, where de facto segregation persists, communities seem to exist. But only 25 percent of the population lives in rural and small town America, and even there community may be more apparent than real.

The rest live in metropolitan areas where the lack of natural community is revealed when we set out to establish other kinds of communities. One can speak of "the Jewish community," "the Chinese community," and "the community of artists" in Greenwich Village. Here are three communities far more genuine than the community embracing merely three consecutive blocks on Riverside Drive. The fact is that for most of us the accident of residential location provides so little sense of community that we satisfy our need for that sense on other bases--religious, socioeconomic, ethnic, or occupational.

One kind of community, different altogether, is a community that most of us recognize. It is the family. This is not to say that some families aren't split by divisions that rend larger communities--generation gaps, political and religious differences, value conflicts, and the like. But for most of us--even in the case of the one-parent family--the strength of tradition, the support of the law, and the fact of mutual dependence tower over all those possible divisions and keep intact the community of the family. Here, it seems to me, is the only community that can reasonably accept the responsibility shrugged off by the Supreme Court.

Let me illustrate with a personal note. The "community" I live in is Champaign, Illinois, with about 58,800 residents. It is separated from Urbana, Illinois, only by a busy thoroughfare. Urbana has 32,800 residents. Straddling the two towns is the University of Illinois with more than 30,000 students now legally enfranchised in the area, plus a considerable number of foreign students. Where is the baseline for establishing community standards where I live?

Let me focus the picture more narrowly. My family has been for several generations Catholic. The family to the left of our house--a young couple with one infant--is quite active in the Church of Christ Scientist. On our right is an older couple, conservative Baptists. We eat differently, entertain differently, subscribe to different periodicals and newspapers, buy different books. We are in fact three communities, living in peaceful and unoffensive coexistence precisely because we have our separate standards which we neither impose on others nor flaunt before them.

In 1970 members of NCTE endorsed overwhelmingly a resolution expressing regret that the report of the President's Commission on Obscenity and Pornography had been rejected out of hand even before it had been seriously considered. We invite your renewed attention to that report and to its principal recommendations: first, that consenting adults have access to anything in print or in visual media that they wish to read or view; second, that other adults who find such materials offensive be protected from offense, by restricting public displays as in bookstore windows and theater fronts; and third, that state legislation be considered to restrict the display or sale of heavily pictorial, explicitly sexual materials to young people without parental consent, not so much because available evidence indicates harm done to young people by exposure to sexually explicit materials but because some regard the contrary evidence as incomplete and inadequate, and also because the great majority of American adults believe young people should not be exposed to such materials.

Our concern here, as a National Council of Teachers of English, is not whether to put our full resources behind the contested rights of the owner of an adult bookstore on 42nd Street. As citizens, of course, we must be concerned about the protection of his rights under the law, even though we may never patronize his store. But as teachers of English, we are principally concerned about our students and about what happens to them. Beyond that we must also worry about our own access to books. On the heel of the Supreme Court decision in June and during opening of school this fall, the same book came under attack in at least two communities. In both cases the books had been ordered and paid for with student funds, but they were delivered directly to the school. Four pages were cut out by school officials before copies of the book were distributed to the students. In one of the cases the principal and the school board were sued for damages, but the case is not yet decided. The book in question is, of all things, Edgar Lee Masters' SPOON RIVER ANTHOLOGY, published in 1913 and consisting of 200 or so poetic epitaphs for the deceased residents of an imaginary small town in the Midwest.

If the recommendation of this body of legislators is to define "community" as the "municipality" or "township," and if the standards are to be set as they are likely to be by the best organized minority--if that's the upshot of the Supreme Court's June decision--even though the initial intent may be to deny adults access to hard-core pornography that only some find offensive, students in schools will end up losing far more than SPOON RIVER. It's all one fabric. Where will the unraveling stop?

The strongest community I belong to--which is to say my family--agrees that the younger members of that community ought to have access in school to SPOON RIVER, CATCHER IN THE RYE, and--I guess--virtually everything in print that the school can afford to purchase. No other community should have the right to restrict that access. However, my community does not have the right to require reading of those books by members of any other community that might find them objectionable.

My community believes that the adult members of that community ought to have access to anything they consent to read or view. It believes that the adult members in continuing transaction with the younger members have the right to help open horizons and, if necessary, to close frontiers of reading and viewing. It knows it is vulnerable to mistakes, but it wants the right to repair its own mistakes rather than living with the mistakes that other communities might visit upon it.

I would hope for a law in New York and in other states which would respect the integrity and the rights of such communities, just as in other contexts the law of Illinois and the municipal code of Champaign make it possible for my community and for the other two communities flanking it on the street where I live to get on with our parallel living in easy harmony.

CENSORSHIP: THE ENGLISH TEACHER'S NEMESIS

Ray H. Lawson, Rochester High School, Rochester, Michigan

In an era of ready accessibility to the Civil Liberties Union, the emphasis on student rights, the promulgation of academic freedom and certain rights and responsibilities guaranteed to teachers under tenure, as well as the mass of controversial literature being published, how can an English department cope with the ever-present problem of censorship? When the whole system of values is centered in the concept of the freedom of the individual--his freedom of opinion and freedom of the expression of opinion, how can English teachers and administrators meet the demands of censorship from the community? The challenge becomes even greater when the censor rarely follows the same pattern in his attack and when there is no security in the fact that a piece of literature has been accepted and taught for many years. Rochester school district of 10,000 students in a rather liberal community is no exception to the devious means of the censors. The system, however, has devised ways of thwarting this nemesis.

The English teacher should never be surprised when met with a censor because all literature is censorable. In the eye of the attacker, what is taught to his children must be supervised by a responsible society which only he can represent; therefore, all the material may be censored because it may be contrary to his moral values, religious beliefs, or social standards.

The censor may take many forms at any time. He may come from the fundamentalist groups, the NAACP, the American Legion, the John Birch Society, or simply groups of parents led by fanatics of either a political or a religious view. He may also be a member of the English department who apparently has no problems with censorship because he censors everything; or he may be the conservative librarian whose shelves contain nothing worth censoring. For the purposes of this paper, the censor will be those outside the system and more particularly the parent who deems it his responsibility to have his views heard and his influence felt in the determination of what the high school teaches.

Prior to the development of the STUDENT'S RIGHT TO READ, one of the first books to undergo attack in the Rochester system was Walter Van Tilberg Clark's OX BOW INCIDENT, an excellent novel supplement to Shakespeare's JULIUS CAESAR because of the treatment of mob psychology. Out of context, a parent cited seventy-five instances of "profanity," most instances of which the students were unaware because of the purpose for which the book had been assigned. The criticism came from an opponent of the bonding issue for a new school; and he, being a prominent businessman in town, circulated his copy of the profane terms to other men in an attempt to defeat the millage campaign. After several conferences involving the parent, the department head, and the superintendent, the question did not become one of public issue with the Board of Education against the community. The superintendent was a pragmatist; and, because the millage was of such importance to the improvement of the educational program, he agreed that the book would be removed from the required list of reading but remain on the list of recommended books following the year in which it had been assigned. By compromising academic freedom of the teacher and the students, the superintendent appeased the attacker.

In another instance, Sinclair Lewis's DODSWORTH came under attack by a parent with very strong religious views. DODSWORTH was one of the required novels for a junior class studying American literature. Because Rochester has been rapidly growing from a rural community to an industrial one, the department assigned this novel to show Lewis's view of American life affected by industrialism. In this case, the parent came directly to the English teacher who was unable to defend the book because she, unfortunately, was one of those teachers who try to present a novel about which they know very little--one who had not read the book prior to its assignment. What the parent was objecting to in this book was the infidelity of Dodsworth, not the language. In a conference with the parent, the department head requested that the parent read the book for the same purpose it was assigned and that he complete the "Citizen's Request for the Reconsideration of a Book." Once the parent had read the novel with the course objective in mind, his fears were allayed, and the department was able to continue to use the book without hearings before the Board of Education or the principal. The principal, however, was aware of the controversy.

Again in 1970, a parent of a student in a current literature class made a complaint to a past president of the Board of Education that Vonnegut's SLAUGHTERHOUSE-FIVE and Brown's MANCHILD IN A PROMISED LAND should be banned from the school system because of being filled with "dirty, vulgar, obscene language, and sexual activity, some of which was of a perverted nature and vividly described." When the Director of Instruction refused to comply with the parent's request, the parent then confronted the Superintendent of Schools and the Board of Education who stood firmly behind the faculty choosing the book even though it was necessary to suspend its use temporarily while the issue was being debated publicly by the parent and the Board of Education. Because the Board was adamant in its stand, legal proceedings were begun and the Circuit Court Judge issued an opinion that the novel was "anti-religious" and, therefore, violated the Supreme Court's school prayer decisions. The judge further ordered that the book be banned from the curriculum and in classes or in any other teaching materials. His decision had greater implications in that it not only banned a novel that met the objectives of the course in current literature but also eliminated from the curriculum all other courses dealing with the Bible as literature. The Board appealed the case to the Michigan Court of Appeals in 1971. After a year of litigation, the Court of Appeals overturned the Circuit Court Judge's decision and upheld the Board of Education's view of allowing students to read those materials that would support the performance goals of a class.

A further case of unexpected censorship related to the use of Salinger's CATCHER IN THE RYE in a literature course entitled "Quest for Identity." Although the teacher had carefully discussed the choice of this novel with the students and indicated that there might be those who would find the book offensive because of the language or social situations and particularly Holden's negative attitude at times, no one in the class objected to this choice that certainly satisfied the course objectives. The teacher had also indicated that if any student preferred not to read the book, there was available a list of alternate titles. By letter, a girl's father registered a complaint to the principal. The principal, using the "Citizen's Request for the Reconsideration of a Book" asked the parent to be more specific about his complaint. He indicated that he found the book offensive and requested that it be removed from the reading list and that it not be taught. The principal, in conference with the parent, discovered that he had read only one chapter--the chapter in which Holden prepared to meet a prostitute in his hotel room. Upon this single reference, the parent judged the entire novel to be worthless, vulgar, and offensive to people with high moral and religious values. After consultation with the teacher and the department head, the principal requested the department head to write a justification for the use of the book, informed the Director of Instruction and then answered the complaint. He stipulated that the novel did, indeed, meet the objectives of the course and that he would not remove it from the reading list or from its use in the classroom. In this instance, the teacher insisted that the student choose an alternate selection that satisfied the parent, and the matter, although causing considerable consternation, was resolved without going to the Board of Education and without inhibiting the academic freedom of the students or the teacher.

A final case of censorship came out of a request for a conference about a student's problem in writing. After the parent had superficially mentioned some rather minor difficulties in her son's writing, she reached into a manila envelope and produced a copy of Faulkner's AS I LAY DYING and announced that she had read the book during the preceding evening and that she and her husband were appalled that the school would condone such an offensive book for college preparatory seniors. Before assigning this novel, the teacher pointed out its purpose both in content and style of writing and indicated that any student who felt it would be contrary to his beliefs could make an alternate choice. In discussing the book with the parent, she indicated that the profanity, although it did exist, was a minor point. Her major concern for her son who was about to graduate and go on to college was again a single chapter--the chapter in which Dewey Dell sought the services of a druggist for an abortion. Because she was not demanding that the book be banned for the entire class but only for her son--she chose an alternate for her son--the problem, although frustrating, did not go beyond the teacher and the principal. It seems vitally important in these instances that, although the situation can be handled within the department, the administration be fully aware of the controversy so that further ramifications can be met with facility.

Having faced this nemesis of censorship several times, there are several conclusions one could draw about ways of minimizing the probability of criticism and of meeting it with confidence. In the first place, the teacher has certain responsibilities to assume when recommending a book. Despite the glowing reviews found in the ENGLISH JOURNAL of the ALA publications or any other source, no teacher should be assigning a book without first having read and analyzed it to determine whether the novel really supports the performance objectives of the course, whether it is within the students' social or cultural range or experience, whether the philosophical concepts may be compatible with those of the community, or whether the language may be offensive. Certainly, selecting the novel will mean that the teacher will have several alternate selections for those who may object because of their own feelings or those of their parents.

Secondly, a department should be able to defend its selection of materials based upon well-defined and clearly stated objectives. If a teacher can justify a selection because it satisfies the course objectives, then he can be on reasonably firm ground when facing a parent who is censoring the novel. When Rochester Community Schools became involved in litigation over SLAUGHTERHOUSE-FIVE, the lawyers based their case on the fact that this novel did, indeed, meet the objectives of the course.

Third, it is imperative that the teacher, as well as the principal, be thoroughly familiar with THE STUDENT'S RIGHT TO READ. It is also important that the principal listens to a complaint but that he makes no judgments until after the parent has carefully detailed the reasons for the objections.

Another conclusion one may draw from these censorship experiences is that a great deal of responsibility rests with the teacher for having a broad reading background in materials appropriate for adolescents and for being flexible in selecting books commensorate with the instructional level of the students. He must realize that more than one novel will support a particular theme and that all students cannot satisfy their needs through a single title.

In addition, one may conclude that just as there is no single title that may fit the needs of a theme in a particular course, there is no single way by which one may deal with the devious attacks of the censor. The teacher, therefore, must be able to cope with each case individually and make judgments in the best interests of intellectual freedom for the students and the teacher.

Finally, if one is going to meet the challenge of the censor, the school system must have a very clearly defined procedure for selecting materials and for handling complaints about those materials. Rochester has developed such a policy.

The teacher initiating a recommendation for new materials or books includes with the request to the English Coordinator a statement of the goals of the course, the reason for the change, and a written analysis of the material to show how it supports the performance goals. Once the English Coordinator determines the feasibility and appropriateness of considering the recommended change, he established a study group to consider the scope, reliability, currency, treatment of the material, readability, interest for the intended audience, format, and other special features. The study group's recommendation goes to the Assistant Superintendent who recommends its approval or disapproval to the Superintendent and Board of Education. If there is a disapproval at any step in the procedure, the teacher may appeal the decision to a special committee composed of the head librarians of the high schools, the total staff of the school English department recommending the book, and at least one representative of the English department of the other high school. Following this kind of procedure may seem complex on the surface, but it helped to place the responsibility on the teacher for knowing the objectives and selecting material appropriate for those goals.

In case of a complaint, the parents wishing to discuss specific books or courses recive copies of the books and course objectives, prepare a position statement and send it to the building principal who forwards copies to the Director of Instruction and to the department faculties concerned. The principal discusses with the inquiring party the position statement submitted. The aim of this conference is to search for a comfortable and congenial accommodation to the views of the persons with a concern. In no way, however, should such accommodations interfere with the freedom of the students at large or compromise the basic soundness of the curriculum.

Criticism of any printed materials must be presented in writing and include the author, title, publisher, and page number of each point in the materials to which objection is being made, or a general reaction citing specific examples with page numbers. Reasons for the objections must be given in a signed statement.

Objections or criticisms submitted to a principal must be answered by the principal and appropriate school personnel of the building involved; notification of the criticism and the answers given are then submitted to the Director of Instruction in writing. He keeps the Superintendent informed of all such criticism received.

Although not a panacea, these procedures give confidence to the teacher in meeting the enemy from within and from without and provide a firm basis for the administration at whatever level to meet the challenges of community attacks. A few disgruntled and uninformed people, therefore, cannot dictate what is best for the whole school community but leave the business of selecting materials in the hands of those specially trained for the job. Following the procedures I have outlined above will lead to no compromising of academic freedom, and they will allow English teachers to seek the best methods and materials to produce thinking citizens.

CENSORSHIP: THE STUDENT'S NON-RIGHT TO LEARN

Louis M. Papes, formerly English Supervisor for the Ohio State Department of Education, presently at Chagrin Falls High School, Chagrin Falls, Ohio

In recent years it has not been uncommon to hear of school censorship of books by such authors as J.D. Salinger and Kurt Vonnegut. But when the nation's teaching profession learned that a small Central Ohio school district had apparently censored Edgar Lee Masters' SPOON RIVER ANTHOLOGY, serious questions regarding the possible resurgence of unreasonable academic censorship running wild were raised. If Masters could not withstand the censors what chance did teachers have to use the increasing number of well written and relevant contemporary literature? What happened to cause the American Civil Liberties Union to file a class action suit in the Federal District Court against this school district, the events of the actual trial and the subsequent decision have some far-reaching implications--and lessons--for the teaching profession.

It all started sometime in early March, 1972. A ninth grade English teacher at Hilliard Junior High School in the Scioto-Darby City School District outside Columbus, Ohio, announced that as part of that class she would be using Masters' SPOON RIVER ANTHOLOGY. She wanted all students to have a copy of the paperback, which they could purchase on their own in area stores or purchase them through her. When the students who purchased the books from the teacher received their copies about six weeks later, they found that two pages were missing. When they asked the teacher why the pages were missing, the teacher told the students that there was material on those pages that referred to "sexual matters," which, it was initially reported, the principal did not want the students to read about.

The two pages that were painstakingly removed from each paperback volume sold to the students contained the poems "Elijah Browning," "Daniel M'Cumber," and "Georgine Sand Miner." The "sexual matters" referred to in those poems are the words "free love," "mistress," "lesbian," "harlot," and "bare breasts." Pre-trial investigation by the ACLU indicated that the principal, with the approval of the superintendent, ordered the teacher to remove the pages in question. Actual court testimony by the untenured teacher revealed that the decision to remove the pages was mutually agreed upon by herself and her department chairperson, with the principal "aware" of the decision.

At the trial the teacher further revealed that from the entire ANTHOLOGY she used only six poems in class and had the students read two or three others of their choosing and report on them to the class. When ACLU attorneys asked the teacher in cross-examination why she removed the poems if she had no intention of using them--or even referring to them--she simply replied that the students might have come upon them accidentally! It is interesting to keep in mind that some students in the teacher's classes purchased copies of the book at local stores and therefore had those poems in their books.

Testifying on behalf of the students at the trial was this writer, who was at that time the English Supervisor for the Ohio State Department of Education. In addition to testifying that it was my professional opinion that the selection of books and materials was the responsibility of the classroom teacher, I also gave the opinion that in the case in question and knowing something of the student population at the given junior high school, I would not have personally chosen SPOON RIVER (not a select number of reproduced poems) if for only in terms of readability, to say nothing of relevance to thirteen year olds. The judge asked this witness whether teacher preference ever entered into the selection process a teacher goes through in preparing a class. An affirmative response was tempered with the observation that a good teacher would use personal preference only when all other factors were equal: readability, relevance, literary quality, availability, and so on.

Probably one of the most disheartening aspects of the actual trial was the judge's refusal to allow the ACLU attorneys to introduce other poems from the ANTHOLOGY in an attempt to show that there were poems on the same topics as the excised poems and that in some instances the language was parallel. The judge's actions were a mystery to another noted ACLU attorney and the lawyer for the State Department of Education who were present in the courtroom.

To perhaps understand part of the "lesson" this case has for the teaching profession, it might also be added that the very first questions the ACLU posed to the teacher in cross-examination led to her revealing that she had been teaching four years, had taken no additonal university courses in her field or in education, that she was a member of no professional organization and that she neither subscribed to nor regularly read publications for English teachers.

The federal district judge, Joseph P. Kinneary, took five months to issue his opinion and order. The ACLU had claimed that the school board, superintendent and principal had violated the civil rights of the student filing the complaint and all others similarly situated. Violation of property rights was included in the suit since the students had pre-paid for the books. The judge's decision in this case has some interesting (and disturbing) implications for teachers.

The crucial statement in the opinion and order reads: "The Court rejects the possibility that plaintiffs (students) possessed a first amendment right to receive information which was abridged by defendants' (school board, et. al.) actions." (Underlining mine.) In substance this judgment purports that students do not have the right to learn what the teacher (boards of education, administrators!) may not choose to teach them and even specifically condones academic censorship ("information. . .abridged")!

The decision also touches upon the concept of censorship as it applies to teacher selection of materials. It is Judge Kinneary's opinion that the censorship exercised by the teacher in this case (and therefore in similiar cases) was synonymous with selection and not the act that violated the first amendment rights of the students. Tearing pages out of a book, therefore IS SELECTION not censorship! The opinion further states that teachers "choosing," "discriminating" is permissible, and then contends that tearing pages out of a book is a professional "choosing," "discriminating." The students, therefore, did not have their first amendment rights violated and lost their suit.

And that's not all they lost. Though no legal expert, this writer sees the court declaring the student's non-right to learn, while seemingly upholding the teacher's right to "select" reading material. The question that the profession must ask itself, since it will not be asked of a higher court, is "Where does 'selection' end and 'censorship' begin." The court, in this decision cites a number of cases in which defendants committed acts that had a censorial effect, but which "they believed, and put into effect in their belief, that the literary work the plaintiff teacher chose to teach was a poor choice." Though these cases are admittedly distinguishable from the present one in that they involved teachers as the stifled parties, the court ruled that "A teacher's function in the educational process is different than the student's. What a teacher chooses to teach is not a situation equivalent to what the student decides to learn."

Selection by its very nature required the elimination of some of the possible alternatives: perhaps because of readability, perhaps because of relevance, perhaps because of the level of sophistication, perhaps simply because of the limits of time. But can it be called "selection" to excise two pages from a book of hundreds of poems when only six are to be taught? Is it "selection" to excise two pages because of a half dozen words? Selection would have been in operation had six poems out of over a hundred been offered the students in an effort to give a representation of the total work.

Though it might, at first glance, be encouraging to see that the court has for once upheld the teacher's right to select, it is far from promising for the future of education in this country to practically declare the student's "non-right" to learn. The ruling in this case does something to the philosophy of an open education and free inquiry: as a teacher, I sincerely hope my students are not limited by the knowledge or information or potential experiences I have at my disposal.

Since the ACLU has decided not to appeal the decision (similar and stronger cases against censorship are pending in Ohio. One such case that was pending and as of the submission of this manuscript has been decided was the Vonnegut-Kesey case in the Strongsville /Ohio/ case. Here the court ruled that the school was within its rights to assign CAT'S CRADLE and ONE FLEW OVER THE CUCKOO'S NEST to the limited number of students in an independent study class /with parental consent and board approval/. But then the judge added that even though the school was within its rights, both books were deemed to be obscene!) there is little that can be done about this particular instance. But hopefully teachers who come across this case will learn something from it.

First, teachers should recognize that as professional educators they do have the right and the responsibility to select appropriate materials for their classes. But that right cannot take precedence over the student's right to learn. Though the concept of one individual's rights not interfering with another's seems to be intuitively obvious, the SPOON RIVER ANTHOLOGY case seems to negate that idea.

Secondly, some elements of this case cry out to teachers of this nation--and especially English teachers--to redefine "professionalism." Needless to say, simply being a "member" of a professional organization, receiving professional journals, attending conferences and conventions, and taking additional relevant university courses will not absolutely assure a teacher's being "professional" in all that he or she does. But surely such professional activity might offer alternatives to a pair of scissors in attempting to exercise the selection process!

And lastly, this case ought to make teachers rethink the difference between selection and censorship. By the very fact that there are hundreds of possibilities, for example, of satires that a teacher could choose from, a process of selection is necessary for any English teacher. To a group of "average" high school sophomores, GULLIVER'S TRAVELS might be passed over for MAD MAGAZINE or some examples of the genre from contemporary media. This would be selection not censorship. Selection is a professional responsibility that is too often taken casually. Too often selection is based more on teacher preference than student need and interest. And even more often "selection" is left to the textbook editors or unfounded and unreasonable pressures from the community. Teachers need to actively combat "casual selection," "publisher selection," and "community pressure selection" by reasserting (or incorporating) the tripartite criteria of READABILITY, RELEVANCE, and LITERARY QUALITY into their process of selecting reading and viewing materials. If they would the profession might not be embarrassed by another "Spoon River case" and our courts wouldn't be tempted to curb yet another of the rights inherent in the principle of free inquiry.

A BRIEF CHRONOLOGY OF THE WEST VIRGINIA TEXTBOOK CRISIS

"A stranger trying to guess the identity of people walking into a public meeting in Charleston might mistake Alice Moore for the research director of the local League of Women Voters. When Mrs. Moore ran for a position on the Kanawha County Board of Education, which presides over a unified system of city and suburban and rural schools, the League of Women Voters might have felt comfortable with her diction but not her program; she said the schools were being taken over by a 'humanistic, atheistic attack on God.' Mrs. Moore won the election by focusing her opposition on a pilot program of sex education then being tried out in a few Charleston schools--a program that was eventually abandoned under pressure. During the campaign, L.T. Anderson, a Charleston GAZETTE columnist who does as much as one man can do to keep the spirit of Mencken alive in West Virginia, wrote, 'Here was a pretty and womanly woman, poised and articulate, spouting the ideas usually associated with the John Birch Society, pool rooms, and gospel tabernacles.'

This spring, when the Board of Education was asked to approve the new English and literature textbooks that a teachers' committee had recommended for adoption, Mrs. Moore asked that a final vote be delayed. Her initial concern, she said later, was that the new books might follow a recent trend in treating certain slang and dialect as acceptable usage--one of a number of types of relativism to which she is opposed. Then, having found passages she considered offensive on moral or religious or patriotic grounds, Mrs. Moore began making the books available to people around the county who might be expected to share her views. In June, at a noisy school-board meeting attended by a thousand protesters, the board voted, three to two, to give final approval to the new textbooks--after eliminating eight books that contained most of the passages parents had found offensive. That concession had seemed to quiet some critics of the new books--including the executive board of the Parent-Teacher Association, which had officially stated its opposition to some of them--but among fundamentalist Christians opposition grew over the summer as the books were displayed in church halls and roadside parks around the county. By August, a loose movement seemed to be taking shape. 'Bawl-and-stomp preachers, who must feel something like nymphomaniacs at the Legion convention, cannot conceal their pleasure at being sought out and questioned for television audiences by men wearing neckties,' L.T. Anderson wrote toward the end of summer vacation. 'A Great Day of Retribution is at hand.'" (Calvin Trillin, "U.S.Journal Kanawha County, West Virginia," NEW YORKER, September 30, 1974, p. 119)

Sept. 5, 1974--"A controversy over textbooks that protesters say are anti-Christian, ungrammatical and immoral kept about 8,000 pupils home from school and 4,500 coal miners off the job Wednesday. Demonstrators picketed schools for the second straight day and extended the picket lines to mines and other businesses, apparently in an attempt to father support for their cause. . . A spokesman for the Kanawha County School Board said attendance in the 44,800-pupil district was off about 20 per cent for the second straight day. . .The protest began when school opened Tuesday, but the controversy dates back to early summer when Alice Moore, a member of the school board, criticized the panel's textbooks committee for its choice of some supplemental English textbooks. She said the books reflected an 'anti-Christian viewpoint and contained articles with incorrect grammar. Other protesters claimed the books condoned such things as stealing and were immoral. . . The Rev. Marvin Horan, pastor of the Freewill Baptist church, a fundamentalist church, formed a group called the Concerned Citizens of Kanawha County and urged parents to keep their children home from school. A Monday night rally to plan the protest drew more than 2,000 persons. . .Pickets slowed school bus runs and other demonstrators marched outside coal mines yesterday." (AP dispatch, ARIZONA DAILY STAR, Tucson)

Sept.6, 1974--"Mrs. Moore said the boycott and picketing were planned without her knowledge. 'I haven't been involved in this in any way,' she said. 'And I didn't know Mr. Horan (the Rev. Marvin Horan, leader of the boycott) until yesterday. I'm not encouraging the boycott. I discuss it with people, but I'm a board member and feel it would jeopardize my position on the board to encourage the boycott. But on the other hand, I sympathize with these people. Where else are they to go and what are they to do? One thousand people stood in the rain during a board meeting and saw the books adopted anyway. What can they do?" (THE CHARLESTON GAZETTE, W.V., p. 1)

Sept. 8, 1974--"Edith Dolan waved a red sixth grade textbook at the gathering. 'This is the first step of communism,' she said. 'They are nothing but violence and filth,' agreed another woman. . . The schoolbook controversy erupted Tuesday after festering the entire summer. In an effort to pressure school officials to withdraw the controversial texts, a few hundred parents kept their children at home. By week's end, demonstrators had crippled some of the county's industry with picket lines." (AP dispatch, ARIZONA REPUBLIC, p. C-29)

Sept. 11, 1974--"Since school began last week about 25 persons a day have visited the reading room in the Board of Education's Lee Street annex. Most are willing to discuss the books /under attack/ rationally with the consultants but school board employes believe those viewing the texts are not the same ones manning picket lines. . . No answer is given remarks that 'There should be no mention of God in school books--with either a big or little g,' and 'most young teachers are atheists.' 'What can you say?' a consultant asked. Also apparent from spending time in the reading room is the determination on the part of some to find fault with every selection. 'This is anti-Catholic,' quickly assessed a visitor earlier this week. Turning to another work she pronounced it 'anti-French.'" (CHARLESTON DAILY MAIL, W.V., p. 1B)

Sept. 11, 1974--"All books of the language arts adoption will be submitted for review to a citizens committee appointed by Kanawha County Board of Education members and member-elect F. Douglas Stump. All supplemental texts, plus the Galaxy and D.C. Heath series, will be removed from the classrooms during the review period. The Board announced this shortly after noon today following two and a half hours of deliberation and study of school textbook protesters' demands." (CHARLESTON DAILY MAIL, p. 1)

Sept. 12, 1974--"After the board agreed to submit the books to review, she /Mrs. Moore/ told the crowd of about 1,000 protesters at the school board building the agreement was 'more than I ever thought we could accomplish. I think this is the best we can expect.'" (CHARLESTON GAZETTE, p. 1)

Sept. 12, 1974--"Students at George Washington High School walked out today at 11 a.m. in protest of the decision by the Kanawha County Board of Education to remove controversial English textbooks from schools for a 30-day review period. Teachers at the South Hills school were meeting at noon to decide if they also would walk out of the classrooms in protest of the board's action. GW senior Tod Jones said today students were turning in their books as requested by the board when a group of them got together and decided there was nothing wrong with the books. . . 'We see nothing wrong with th books,' Jones said. 'So we asked for them back.' 'We felt its hard to let a minority rule the majority,' Jones added. GW Principal Gene Douglas said he did not stop the students from reclaiming their books, nor did he attempt to stop them from leaving the school." (CHARLESTON DAILY MAIL, p. 1)

Sept. 14, 1974--"A truck driver was shot and wounded Friday in a further wave of violence caused by the introduction of school textbooks that allegedly defame religion, morality and patriotism. 'We need help,' said Kanawha County Sheriff Kemp Melton, whose 50-man force tried to contend with roving bands of pickets yelling, 'Burn those filthy books!'. . . Another man was wounded by gunfire at a truck company picket line thursday. 'Mobs are ruling,' said schools superintendent Kenneth Underwood, who canceled classes for 44,000 pupils and called off weekend school activities including football games." (UPI dispatch, ARIZONA REPUBLIC, p. A-12)

Sept. 15, 1974--"Two men employed in the Upper Kanawha Valley 10 miles from here /Charleston/, were in critical condition in Charleston Memorial Hospital. One man had been shot, the other beaten. . . Demonstrations aimed at keeping students out of school began the first day of classes on Sept. 3. At a rally the previous night, a Concerned Citizens leader, the Rev. Marvin Horan, denounced the textbooks and said, 'We could use a big book burning right here.'" (NEW YORK TIMES, p. 32)

Sept. 15, 1974--"Eva Knapp, an English teacher at George Washington High School, said that educators and administrators had been threatened repeatedly. 'We are living again in the climate of a Nazi world,' she said. 'What we're talking about is the mob controlling everything, the football games, activities, telling everybody the direction of their lives.'" (AP dispatch, ARIZONA REPUBLIC, p. A-15)

Sept. 15, 1974--"Kanawha County teachers have voted against staging a one day sick-out in protest of the school board's removal of controversial textbooks. Members of the Kanawha County Association of Classroom Teachers, meeting Saturday at Morris Harvey College, were outspoken in their opposition to the board's action. . . However, it was their consensus that any action resembling a strike or walkout only would rekindle sparks of violence that appear to have eased in the valley. . . Several members of the association remained adamant in their determination to stage some type of protest. They said the board's compromise action was an affront to their profession. . . Late Saturday, a delegation of teachers which opposes the outcome of the vote not to stage the protest announced members are contacting the American Federation of Teachers (AFT), an AFL-CIO affiliate, to learn what alternative action they may take. A spokeswoman for the delegation said she believes her professional association has let teachers down." (Sunday GAZETTE-MAIL, Charleston, W.V., pp. 1A, 10A)

Sept. 16, 1974--"School will remain closed in Kanawha County, W. Va., 'until I can be assured that students and staff can go to school without fear of violence,' School Superintendent Kenneth Underwood announced Sunday. . . Two persons were shot in separate incidents last week. Underwood ordered schools closed Friday. . . Later, Assistant Superintendent Marvel Arvon of neighboring Boone County announced that schools there also will be closed today. Arvon cited a fear for the safety of students and personnel as the reason." (AP dispatch, ARIZONA REPUBLIC, p. C-11)

Sept. 17, 1974--"School Supt. Kenneth Underwood of Kanawha County announced his decision to reopen schools after talks with community and law enforcement officials convinced him it would be safe." (AP dispatch, PHOENIX GAZETTE, p. A-9)

Sept. 19, 1974--"Three ministers, recognized as leaders of the countywide protest against controversial English textbooks in Kanawha County schools, were among 11 men arrested Wednesday afternoon for violation of a Kanawha Circuit Court injunction limiting the amount of pickets allowed to congregate on county schools property." (CHARLESTON DAILY MAIL, p. 1)

Sept. 20, 1974--Arrested leaders of a crusade to ban a new series of controversial school textbooks promised Thursday to fight on in the courts. Classroom absenteeism dwindled to less than 9 per cent. 'I will take my case to the Supreme Court, if necessary,' said the Rev. Charles Quigley, one of three ministers arrested Wednesday for violating a court order limiting picketing at the board of education." (UPI dispatch, ARIZONA REPUBLIC, p. A-5)

Sept. 20, 1974--"'We won't tolerate children being taught things against the principles that have kept this country great for 200 years,' declares the Rev. Marvin Horan, a self-ordained Baptist minister and one of the protest leaders. 'We can't take a chance on undermining society by teaching children to rebel against God and their country like these books do.' Says Mrs. Moore, the school-board member: 'I'd rather have my phone tapped than have my child's mind tapped.' . . Nellie Wood, a teacher and chairman of the committee that originally selected the books in Kanawha County, says she believes the books are useful for their variety and different points of view. Rather than being un-American and immoral, she says, 'I'd call them extremely patriotic because they represent all kinds of Americans.' Virgil Matthews, a Charleston councilman-at-large and the father of three schoolchildren, agrees. 'They help prepare kids to take on life as it is, which isn't exactly like we want it to be,' he says." (Philip Revzin, "War over Words," WALL STREET JOURNAL, p. 8)

Sept. 23, 1974--"Kanawha County School Board member Mrs. Alice Moore said today she will not appoint representatives to the textbook review committee because 'it is stacked against' those who find some of the current textbooks offensive. . . If the school board is only interested in getting a vote on the books, Mrs. Moore said, 'They should hold a general election. I have no doubt about who would have the votes then. We would. There is no doubt in my mind that the majority of parents in this county find parts of these books offensive.' Instead of simply voting on the books, she said, the review committee should establish firm guidelines and then examine each of the books in light of these guidelines. The basic guideline should be that the books contain no material which is offensive to any ethnic or cultural group,' she said. 'We did away with LITTLE BLACK SAMBO because the blacks found it offensive. They took 'Frito Bandito' off television because he offended Mexican-Americans. We should show the same concern for not offending the religious and social values of any other group. Surely we can come up with a set of textbooks that does not offend anyone.'" (CHARLESTON DAILY MAIL, pp. 1, 4)

Sept. 27, 1974--"Mr. Graley /the Rev. Ezra Graley, one of the protest leaders/ said the demands would be presented to officials either today or by registered mail. . . These demands, which the protest group asks be met by Oct. 7, include: Resignation of Supt. Kenneth Underwood, board member-elect F. Douglas Stump and members Albert Anson Jr., Russell Isaacs and Harry Stansbury. Total removal of all controversial books from county schools. A review of other books in the system by a committee of seven persons--four parents to be selected by the committee submitting the demands and three named by the school board. A public commitment by the governor to investigate the selection and qualification of the state textbook committee. Immediate exoneration of persons accused or convicted of violations of court injunctions during the text controversy. Persons who did not work because of sympathy with the protest movement will not have job penalties other than loss of wages for the lost time. No penalties to children whose parents cooperated with the textbook protest group." (CHARLESTON DAILY MAIL, p. 1)

Sept. 30, 1974--"In a statement Saturday, the Rev. Charles Quigley asked for prayers for the death of Anson /Albert Anson, school board member/ and two other members of the Kanawha County Board of Education because they have supported use of textbooks that opponents maintain are un-American and anti-Christian. 'I am asking Christian people to pray that God will kill the giants that have mocked and made fun of dumb fundamentalists, Mr. Quigley, a fundamentalist minister said Saturday. . . In saying he wanted the three men struck dead, Mr. Quigley said it was not 'a matter of hate or love. It's a matter of anybody standing in God's way and trying to bring Christianity to a halt.'" (AP dispatch, ARIZONA REPUBLIC, p. A-3)

Sept. 30, 1974--"'I have not prayed to God to kill . . . Anson or the other two board members,' Quigley said Sunday. 'It is not my will for the three board members to die. I am only praying that God's will will be done in this matter,' Quigley stated. However, Quigley did say that he felt he should 'warn' Anson, and the other two board members. . . 'of their danger based on Biblical history. The removal of those who oppose the work of God is theologically possible and has happened in the scriptures,' Quigley said. Quigley, who is affiliated with the Cathedral of Prayer Baptist Church, said it was up to 'God's judgment as to who will be sacrificed--whether it will be a few board members, or the 25,000 children of Kanawha County.'" (CHARLESTON GAZETTE, p. 1)

Oct. 8, 1974--"Protesters concerned about school textbooks tried to close Kanawha County's schools Monday for a second time, but school officials reported the number of absentees was below that of the first boycott last month. Sixteen persons, including a minister, were arrested as they tried to keep school buses at nearby St. Albans from leaving a garage. . . Thre renewed boycott came after leaders of the movement said they had been deceived by the board of education in an agreement reached last month that temporarily ended a boycott of schools, industry and commerce in the Kanawha Valley." (AP dispatch, ARIZONA REPUBLIC)

Oct. 9, 1974--"Eleven mines were shut down, three women pickets were arrested and school buses were vandalized Tuesday in the latest anti-textbook demonstrations that erupted anew after two weeks of calm." (UPI dispatch, ARIZONA REPUBLIC, p. A-13)

Oct. 11, 1974--"Three fire bombs, gasoline-filled beer bottles, were thrown at Chandler Elementary School on Charleston's west side. Principal Ed Sweeney said only one ignited, causing minor smoke and fire damage in one classroom. John Clay, head custodian at Belle Elementary School, underwent hospital tests after being struck in the back by a chair as he made his morning rounds." (AP dispatch, PHOENIX GAZETTE, p.B-25)

Oct. 13, 1974--"An 18-member citizens committee chosen to review the books and recommend whether they be removed from the classrooms permanently already has splintered into disagreement. Seven members walked off the committee, claiming they were being ridiculed by other members for their stand against the books." (UPI dispatch, ARIZONA REPUBLIC, p. A-20)

Oct. 13, 1974--"A car belonging to one of three women arrested this past week for picketing in the Kanawha County textbook protest was destroyed by an explosion Saturday." (AP dispatch, ARIZONA REPUBLIC, p. A-20)

Oct. 14, 1974--"A preacher helping to lead a ban-the-books protest Sunday considered pulling out of the bitter dispute, blaming 'Sunday school Christians' for lack of support. 'I've said all along that unless we hang together we'll all hang separately,' said the Rev. Charles Quigley. . .'It seems to be that the Sunday School Christians don't want to go out and get their lily hands dirty.'" (UPI dispatch, ARIZONA REPUBLIC, p. A-4)

Oct. 20, 1974--"Textbook protesters in Kanawha County have vowed to carry out another week-long boycott of public schools, a spokesman said. The Rev. Marvin Horan said a group of parents voted unanimously at a rally Friday night 'to keep the schools completely closed next week to show our disapproval of the books.'" (AP dispatch, ARIZONA REPUBLIC, p. B-20)

Oct. 20, 1974--"In West Virginia, parents complained that some of the teaching materials were subversive of order, discipline, and morality. If the excerpts they have sent me are fairly typical, their complaint has substance. Children were not meant to be barnyard geese, to be stuffed willy-nilly with whatever doctrines the professionals may want to cram down their throats. Yet the other side of this controversy has merit also. A school system ought not to be at the mercy of the most ignorant, most bigoted, and most narrow-minded 51 per cent. When you come right down to it, there is no satisfactory choice between the literati and the wowsers. The wowsers are often worse. . . How do you reconcile this conflict? You never reconcile it. You acknowledge that ours is not a perfect world, and you do the best you can. If the professional educators of West Virginia had exercised even minimal tact and common sense, they would not have antagonized the Kanawha County parents with far-out teaching materials. If the Chicken Little parents had kept their heads, they might have recognized that there is a big world on beyond Putney, Rand, Pond Gap and Queen Shoals, and that one function of the public schools is to prepare their restless children to live in that world." (James K. Kilpatrick, "Textbooks: The Literati vs. Wowsers," LONG ISLAND PRESS, N.Y., p.III-2)

Oct. 23, 1974--"An elementary school was bombed Ruesday as new violence flared in Kanawha County's seven-week-old schoolbook protest. The bombing occurred soon after a presidential aide announced the White House was seeking a 'constructive compromise' to end violence that has included several shootings. . . Kanawha County Commissioner Kelly L. Castleberry said Monday that he and his two fellow commissioners have asked the prosecuting attorney's office for an opinion on whether they can conduct an opinion poll on the textbook controversy in conjunction with the Nov. 5 general election. He said a paper ballot could be used to allow voters to indicate their feelings about the controversy." (AP dispatch, ARIZONA REPUBLIC, p. C-3)

Oct. 27, 1974--"About 2,000 persons demonstrated peacefully here Saturday in support of controversial school textbooks which have triggered bombings, strikes and shootings in southern West Virginia. Some of the demonstrators waved American flags and carried signs supporting the theme of the rally--'Let Freedom Ring.'" UPI dispatch, ARIZONA REPUBLIC, p. B-27)

Oct. 27, 1974--"The books /controversial textbooks/ are antholgies of mildly daring, sometimes stirring, writing. It is almost certainly the threat of another world, one peopled by blacks, hippies, war resisters and J.D.Salinger, that has moved those who live in the coal camps to their stubborn protest. . . Carl Glatt, former chairman of the West Virginia Human Rights Commission, says the 'creekers' perception of the textbooks as 'dirty' and 'anti-God,' must be taken on its face value. 'Miners go into the ground and listen for God every day they work. The one man in a section of four or five who lives through a mine disaster when the others die comes out of there a fully recognized preacher, called by Jesus' holy name. And if he says the books are against the Lord's teachings--well, that's where we're at.' . . The mountain people resent patronizing jokes, and resist the central authorities whose reforms have failed them. The Charleston school supervisors and well-intentioned educators elsewhere have underestimated the strength of taboo and tradition, of religiosity and suspicion, in communities where the Yellow Pages still list suppliers of 'ginseng.' It is a healing root used in frontier medicine." (Ben A. Franklin, "The Appalachia Creekers: Literally, a World Apart," NEW YORK TIMES, "The Week in Review" Section, p. 10)

Oct. 28, 1974--"In principle, could we not agree that demonstrable knowledge would not be subject to parental or community control? A parent could not insist that his child be taught a system of geometry in which the value of pi was, say, 3. There is, after all, only one multiplication table. But in matters of culture and moral value, I do not see why, in principle, the community should not have a very large say. If there is widespread objection to a poem by Ferlinghetti, why in the world impose it? Little would be lost by teaching a sonnet by Shakespeare instead. In principle, I would say, a community has the right not to see its values and non-demonstrable beliefs held up to scorn and ridicule, a right that seems to me virtually absolute in the lower grades especially. Of course, those who are insisting on Ferlinghetti in West Virginia would not be satisfied with the Shakespeare sonnet, because they are not primarily interested in education. In fact, the Ferlinghetti is not there because it is a good poem, but because it is irreverent." (Jeffrey Hart, "Schools Should Reflect Community," PHOENIX GAZETTE, p. A-6)

Oct. 29, 1974--"Hundreds of parents, waving flags and signs reading 'Teach English, not revolution,' marched through the city Monday in a mass protest against a series of textbooks introduced into schools this fall. 'United we stand, divided we fall. We must stand together,' the Rev. Ezra Graley told the protesters over a loudspeaker mounted atop a car. . . The demonstrators, some in party hats with balloons trailing behind them on long strings, carried signs saying 'Recycle the books and the board of education' and 'Down with textbooks--up with God.' . . An old green bus, filled with protesters, drove through the streets with its horn honking. It carried a large sign declaring, 'Filth is not education--books out, kids in.'" (UPI dispatch, ARIZONA REPUBLIC, p. A-8)

Nov. 3, 1974--"The board schedulted a Friday meeting at which time a decision is expected on whether to remove all, some or none of the controversial textbooks. The texts were withdrawn from schools several weeks ago fot a study by a special citizens committee. The review panel endorsed the series but a minority report recommended the permanent removal ofthe texts. Hill /the Rev. Avis Hill, spokesman for the antitext group/ said parents don't want to compromise. . . He said parents will circulate petitions Tuesday asking for the impeachment of some board members they feel are in favor of the books." (UPI dispatch, ARIZONA REPUBLIC, p. C-14)

Nov. 7, 1974--"Charging racial bias in Kanawha county's textbook struggle, black leaders today threatened to force adoption of controversial new school texts and enforcement of West Virginia's compulsory attendance law through legal action. . . 'We don't think there are racial overtones in this thing,' Lonesome said. 'We know it.' . .Parents have objected to the inclusion in some texts of writings by black extremists such as George Jackson and Eldridge Cleaver." (UPI dispatch, PHOENIX GAZETTE, p. A-2)

Nov. 9, 1974--"The Kanawha County School Board Friday approved 95 per cent of the new textbooks which led to more than two months of turmoil in this coal mining region. Ban-the-books forces immediately called for renewed protests and school boycotts. 'The schools will be shut down completely,' said the Rev. Marvin Horan. 'We will stand together peacefully until the books are out.'. . .In its ruling Friday the school board said that while the books would be returned to the schools, no student would be required to read them. The ruling was considered a move to forestall further violence." (UPI dispatch, ARIZONA REPUBLIC, p. A-9)

Nov. 10, 1974--"'Lord give us victory over those who would corrupt out children,' textbook protesters prayed Saturday as their leaders called for a school shutdown. The estimated 2,300 protesters marched through downtown Charleston the day after the school decided to return most of the controversial books to the classrooms." (AP dispatch, ARIZONA REPUBLIC, p. B-13)

Nov. 12, 1974--"Two school buses were struck by shotgun blasts last night in rural Kanawha County, where a controversy over language arts textbooks has raged for more than two months. Earlier in the day, a car owned by parents who had been sending their children to school was fire-bombed. State police said there were no injuries in any of the three incidents. The violence came one day before school was to resume here after a school board decision Friday to retain nearly all the textbooks which opponents say undermine the religious faith and patriotism of their children. . .In another part of the county, a group of drivers tried unsuccessfully to move buses from the Sissonville terminal, the scene of picketing on other occasions. About 30 drivers riding in a single bus arrived at the terminal with orders to move the buses to a secret location but left when they spotted a group of protesters." (AP dispatch, PHOENIX GAZETTE, p. A-16)

Nov. 13, 1974--"A state police car was ambushed by gunfire today in the tension-packed Campbell's Creek section of Kanawha County, scene of continued violence in a crusade against textbooks ordered back into schools despite objections from protesting parents." (UPI dispatch, PHOENIX GAZETTE, p. B-7)

Nov. 14, 1974--"A state police car escorting a school bus loaded with children was struck by sniper fire Wednesday in Kanawha County textbook dispute. Another state police car was fired upon, but not hit, in the county's fourth shooting incident in three days. It was the first time in the 11-3eek protest that law officers were the targets. . .Classroom attendance was about 75 per cent of the county's 45,000 pupils despite partnes threats to keep children at home and set up their own schools." (UPI dispatch, ARIZONA REPUBLIC, p. D-26)

Nov. 14, 1974--"In another development, warrants were issued against county school supt. Kenneth Underwood and four Board of Education members on charges of contributing to the delinquency of monors. The warrants were later withdrawn because of legal technicalities. The warrants were issued by John L. Hudnall, mayor and municipal judge of the small coal mining town of Cedar Grove. He said the five introduced pornography into county schools by voting to reinstate certain controversial textbooks." AP dispatch, LOS ANGELES TIMES, p. I-12)

Nov. 15, 1974--"A week ago, after voting earlier to remove the books in question, the school board decided to put them back in the school. They will be restricted to library use, however, and may be withdrawn only by students with written permission from their parents. Still, according to Bunting,/Tom Bunting, principal of the Cedar Grove Community School/ many of the parents 'don't trust us. They think we're secretly forcing these books on their children.'" (Francis B. Kent, "Children Called Losers in Textbook Battle," LOS ANGELES TIMES, p. I-18)

Nov. 18, 1974--"Warrants were served on five Kanawha County school officials today /Nov. 15/ charging them with contributing to the delinquency of children by approving a series of textbooks that some parents have called pornographic and un-American. Dr. Kenneth Underwood, the school superintendent, and Matthew Kinsolving, Douglas Stump, Russell Issacs and Harry Stansbury, members of the Board of Education, were freed on bond of $500 each. The fifth board member, Alice Moore, an opponent of the books, was not named in the warrants, which were signed by John Lee Hudnall, Mayor of Cedar Grove, a community near Charleston." (UPI dispatch, NEW YORK TIMES, p. 11)

Nov. 19, 1974--". . .the dissenting parents in Kanawha County and Washington County are dismissed by the educational establishment and their allies in the media either as 'fundamentalists' or ignorant coal miners or both. The people are warned that those who object to pornographic textbooks are threatening the 'right to teach,' and must be put down lest thei impose a dictatorship of the unlettered." (Andrew Tully, "Public Losing Control of Schools," PHOENIX GAZETTE, p. A-6)

Nov. 24, 1974--"The Kanawha County School Board, which has been a target of protesters for 12 weeks, has adopted guidelines for the selection of future textbooks in the state's most populous public school system. The guidelines, however, do not affect language arts textbooks already purchased and that have been protested through marches, picketing, the closing of coal mines and violence since the first day of school Sept. 3. But they will affect textbooks purchased in the future. . .

The guidelines require that textbooks respect the privacy of students' homes. The books may not ask personal questions about interfeelings or behavior of students or their partnes and they may not encourage students to criticize their parents. The textbooks must not contain offensive language, and they must not ridicule the values and practices of any ethnic, religious or racial group. Neither can they encourage or teach racial hatred. The guidelines also provide that textbooks must not encourage sedition or revolution against the United States Government or teach that an alien form of government is superior. Textbooks used in the study of English language must teach that triditional rules of grammar are a worthwhile subject for academic pursuit and are essential for effective communication. The last of the seven guidelines provides that textbooks must not defame the nation's historical personalities or misrepresent the ideals and causes for which they struggled and sacrificed. Mrs. Moore /anti-textbook member of the board/ said this final guideline was to insure that textbooks do not dwell on 'sexual exploits' or character flaws of the Founding Fathers." (NEW YORK TIMES, p. 20)

Nov. 28, 1974--"It is just possible that the protesting parents in Kanawha County, West Virginia have the answer to New York's new problem--namely, the matter of what children are taught and not taught in the schools. . .Down in West Virginia, where the people are less sophisticated than they are in New York, the parents engaged in an unusual intellectual exercise. They actually read the books used by their children in the schools. They came to the conclusion that some of them are anti-God, anti-moral and anti-patriotic. The protesting parents reject the argument that, in order to 'understand the world around us,' we are required to give our children books that promote a tolerance of violence, theft, adultery, obscenity, profanity and blasphemy. . .'Bookburner' is an irrational epithet hurled at anyone who objects to vulgar, obscene or immoral books. There are hundreds of thousands of available books from which a tiny selection must be made by someone for use in elementary and secondary schools. The real 'bookburners' are those who choose contemporary trash or trivia over books that inspire the young generation with the achievements or great men and women, and that impart the wisdom of past generations." (Phyllis Schlafly, "What West Virginia Could Tell N.Y.," PHOENIX GAZETTE, p. A-6)

Dec. 1, 1974--"Waving flags and anti-Communist placards, more than 2,000 persons marched through streets crowded with Christmas shoppers today in a renewed protest against school books they oppose. The demonstration was the first in three weeks by the parents and clergymen who believe a new series of texts in Kanawha County's schools are obscene and seditious. . .'This is a national rally against those books,' said the Rev. Avis Hill, who led the march dressed in frontier clothes. Dozens of signs said 'No Peaceful Coexistence With Satanic Communism.' Others read, 'Trash Is for Burning,' 'God Save America,' and 'Wish We had More People Like Sweet Alice'--the last in reference to Alice Moore, a school board member who has fought against the textbooks. At the Civic Center, protesters lines up at tables to purchase pamphlets and books with titles such as 'Thugs and Communists,' 'Henry Kissinger--Soviet Agent' and 'More Deadly Than War--The Communist Revolution in America.' The marchers wore red, white and blue armbands. Some carried signs saying they were from Massachusetts, Rhode Island or Connecticut. . .Mr. Hill, who with the Rev. Ezra Graley and the Rev. Marvin Horan has been a leader in the antibook protest, said the issue had become a 'springboard for general resentment against arrogant authority that controls more and more of the people's lives while disrespecting their wishes.'" (UPI dispatch, NEW YORK TIMES, p. 22)

Dec. 2, 1974--"In a potentially controversial departure from earlier policy, U.S. Education commissioner Terrel H. Bell plans to ask schoolbook publishers today to print only 'materials that do not insult the values of most parents.' Bell's statement urges publishers to concentrate on 'good literature that will appeal to children without relying too much on blood and guts and street language for their own sake.' Singling out the Bible, 'McGuffey's Reader' and 'The Wizard of Oz' as examples of books that offer interesting stories and teaching value, he says: 'We could use more emphasis on some of those values today.' Bell's comments in a prepared speech represent the Ford /administration's first statement of policy on a subject that has spawned widening controversy across the nation and has led to violence in West Virginia. . .Bell told the textbook publishers some of their current juvenile literature 'appears to emphasize violence and obscenity and moral judgments that run counter to tradition, all in the name of keeping up with the real world.' Bell said textbook authors 'do have the right, indeed the obligation, to present new knowledge and to comment on social change in ways that will stimulate and motivate students, excite their curiosity and make them want to learn. But,' he said, 'I feel strongly that the scholar's freedom of choice and the teacher's freedom of choice must have the approval and support of most parents.' (UPI dispatch, ARIZONA REPUBLIC, p. A-1)

Dec. 9, 1974--"The Ford administration finally has stepped into the pornographic school textbook controversy on the side of reason and a real world which has no connection with the world of the radical chic segment of our educational establishment. That is to say, U.S. Commissioner of Education Terrel H. Bell has reminded us all that while violence, obscenity and immoral judgments exist, they are still only an irritant imposed on the country by a tiny minority in the name of 'academic freedom.' In short, our real world continues to be based on very real traditional values. . . Pornography in its various forms is new in America only in the sense that it is now openly promoted by its purveyors and practitioners and certain chic libertarians. . . The question is not freedom of education but whether reading matter--some of it admittedly of literary value--should be crammed into children's minds against the reasonable opposition of their parents. The world is changing, but the use of four-letter words and graphic descriptions of sexual antics is not required to inform our children that some people's life-styles have become a touch sordid. Public schools are financed by tax money. We do not expect the government to subsidize a grownup's purchase of the latest copy of PLAYBOY, and it should reasonably follow that no public funds be used, in effect, to do so for our kids." (Andrew Tully, "Administration Hits Tax-Supported Smut," PHOENIX GAZETTE, p. A-6)

Dec. 13, 1974--". . .Subjects in the textbooks under fire were said to be subversive, attacking family and home, basic values of right and wrong. It seemed to me that there was more uproar publicized than good reasons for it and I was confused until I read the article 'Parents Revolt' in the American Opinion. This article quotes from various textbooks. I was appalled, and I'm not exactly what could be termed old-fashioned. . .I do not believe it is true that the market demands are for this type of textbook. It is correct that those who should be concerned about what their cons and duaghters are being taught are not always vigilant as they should be. There is hope that the awakening of the people of West Virginia shall start a reaction that will spread like wild-fire across this nation. The people of West Virginia are not old fashioned; eternal truths are never old fashioned. As a rather sophisticated reader I leafed through a McGuffey's Reader, since this revolt has called attention to these long unused books, I was delighted with them and intend on buying a very, very young friend of mine a set for Christmas. He shall learn to love and revere his country and his fellowman, to accept their short comings but always, reach for that which offers a finer way of life.' ("Letters to the Editor," PHOENIX GAZETTE, p. A-7)

Dec. 15, 1974--"A leader of a turbulent ban-the-books crusade Saturday disclosed plans to request a full-scale congressional investigation into the Kanawha County textbook controversy. 'This is a national issue,' said the Rev. Avis, Hill, a leader against 'un-American and antireligious' school books. 'We're urging parents across the nation to get involved and stop this filth in the classrooms. . .The textbooks undermine the moral fiber of our nation,' Hill said. 'They undermine the Christian philosophy of belief in God as a Supreme Being. They compare myths to the Bible. They teach violence and negative thinking. They teach disobedience to law and order. . .Fifteen weeks of active protesting has passed and the Christmas season is near,' Hill said. 'People are tired. However, they have not given up efforts in Kanawha County.' (UPI dispatch, ARIZONA REPUBLIC, p. A-29)

Dec. 27, 1974--"The West Virginia parents have been receiving support from many unlikely sources. One is Carl Marburger, former New Jersey commissioner of education. He notes, 'I'm an old-fashioned liberal. Prick me with a word--poverty, prejudice, pollution--and I bleed. On reading accounts of the school violence in West Virginia, all my reflexes began twitching to the issue of 'censorship' and 'book-burning'. . .I am re-examining my previous certainties. . . In the hollows outside Charleston, God comes simple and unvarnished. Family is family, and blood ties bind. People revere flag and country. Rightly or wrongly, the working class parents are convinced that the new textbooks would have been used to teach their children that the basic values they have learned at home are worthless. . .'" (Allan C. Brownfeld, "Basic Issues Behind Schoolbook Protests," PHOENIX GAZETTE, p. A-6)

Jan. 5, 1975--"When a maddened posse of Bible Belt West Virginia fundamentalists swarmed up from their seats during last month's school board meeting here and attacked members of the Kanawha County board of education, the most grievously injured parties were miles away in this Appalachian Mountain capital. The impact of that attack, like the impact of school bombings and shooting at school buses, fell hard on those concerned about the picture the rest of the country gets of Charleston and of West Virginia. . . In addition to school bombings, the textbook crisis has led to wildcat strikes and threats by protesters to 'close down the Kanawha Valley' industrial complex by mass picketing. 'The impact of the textbook fight on the business climate has been terrible,' says Clayton W. Fulknier 2d, who is research director of the Greater Charleston Chamber of Commerce-Committee of One Hundred, the establishment-backed business development group here. . . . No one here has yet ventured to pinpoint all the ingredients that fuel the textbook revolution. There is a combination, it is agreed, of 'have-have not'class tension, of prudery, of racism, of contempt for an authority that has lost touch with its constituencies. . ." (Ben A. Franklin, "West Virginia," NY TIMES, "Business and Finance" Section, p. 17)

Jan. 11, 1975--"The American public has been led to believe that the West Virginia controversy is between a group of red-neck fundamentalist preachers and forward-looking educators striving to drag a backward people into the 20th century. Intelligent discussion of the pros and cons is badly handicapped by the fact that the American public really has no idea of what is in the textbooks being challenged. . .The people in West Virginia know, however, because the parents ran excerpts from the offensive books in a full-page ad in the Charleston Gazette. It speaks for itself--in profanities, obscenities, blasphemies, vulgarities, disrespect for parents, tolerance of violence, drinking and dope, and ungrammatical English. . .It would be a mistake to consider the West Virginia textbook controversy a local matter. The textbooks at issue are published by the country's top publishers, and the same books are used in schools all over the country." (Phyllis Schlafly, "Offensive School Texts Is National Issue," PHOENIX GAZETTE, p. A-6)

AND THAT'S WHERE THE WEST VIRGINIA STORY IS AS WE GO TO PRESS.

CENSORSHIP IN NORTH DAKOTA- -Michael H. Keedy, Director Professional Development, NDEA

I did not find Drake that far different from any other small, close-knit, conservative community whose main business is the local school and whose consensus attitude toward excellence in anybody is one of vague apprehension. No one who does not easily find a place in the social mainstream of such a community, or who is caught in the act of responding to a different drum-beat, can reasonably expect to survive as a long-term resident, much less to do so happily and effectively. Bruce Severy's "crime" was not in assigning dirty books--the school had been exposed to all of that before--it was in the open, unembarrassed use of his intellect and his unceremonious refusal to play canasta on Saturday night. For his failure to become part of the "Drake Community" he was driven out of it, and the burning of books was only the town's witless way of memorializing their hostility toward what threatened them: an"uppity intellectual snob" who would never be "just plain folks."

Maybe Rick McClaughlin, editor of the Drake newspaper, described the town best when he said, "If George Apple (of "Apple's Way," tv's answer to corn syrup) had been George Drake, and returned to his old home town to make everything right and wonderful there, he would have been run out of town on a rail."

EXCLUSION AND INVISIBILITY: CHICANO LITERATURE NOT IN TEXTBOOKS

Raymund A. Paredes, UCLA

Chicanos have often been described as the United States' "invisible minority," a people whose presence has left no discernible imprint on the cultural landscape. This invisibility has been particularly conspicuous in literature; the curious reader searches in vain through standard literary studies and anthologies for mention of Chicano writers. Even recent collections of American ethnic writing provide only meager examples of Chicano writing. (Theodore Gross's anthology A NATION OF NATIONS, NY, 1971, includes one poem by José Angel Gutiérrez whose name appears in the table of contents as Josue A. Gonzales. Myron Simon's ETHNIC WRITERS IN AMERICA, NY, 1972, contains no selections by Chicanos.) Ironically, this situation has been blamed on the Chicano himself. For example, Edward Simmen wrote: "In the past. . .no Mexican-American has been equipped or inclined to contribute to American literature;" (Edward Simmen, THE CHICANO: FROM IMAGE TO SELF PORTRAIT, NY, 1971, p. 25) the normally astute Carey McWilliams described Chicanos as a "more or less anonymous, voiceless, expressionless minority." (Carey McWilliams, NORTH FROM MEXICO, 1948, rpt. 1968, p. 302) Such views, rooted in old stereotypes, are more pernicious than perceptive. In truth, the invisibility of Chicano literature has been the result not of a dearth of materials but rather of an exclusion of these materials from the national record. This phenomenon, a compound of old prejudices, ethnocentrism and ignorance, may be construed as censorship, insofar as the term implies a deliberate and systematic omission of Chicano literature from the national consciousness.

The exclusion of Chicano works from the American literary record is essentially a continuation of the traditional rejection of Spanish and Mexican influences in the national culture. American hispanophobia dates back to the seventeenth century when, as patriotic Englishmen, the colonists of Massachusetts Bay and Jamestown retained their deep-seated hatred of the Spaniards and sought to prevent further advances by the Spaniards in the New World. English and Spanish settlers skirmished frequently along colonial boundaries; after 1776, Anglo-Americans and Spanish-Americans struggled for nearly half a century over control of the vast territories west of the Mississippi. Over the years bad feelings only intensified. The history of the United States presents numerous and persistent examples of anti-Spanish sentiment, the effects of which linger to the present day. (See Philip W. Powell's TREE OF HATE, NY, 1971, for a survey of anti-Spanish sentiment in the United States.) Americans generally regard Spanish culture as second rate and therefore ignore it. Our history books tend to portray the American experience as exclusively an Anglo-Saxon pageant, moving inexorably westward from its origins on the Atlantic seaboard; the impressive accomplishments of the Spanish settlers in the Southwest are seldom noted. Similarly, the appreciation of Spanish-American literature is not greatly encouraged in American universities. Courses in American literature are based on the curious notion that distinguished American works appear only in English. Students learn that John Smith was the "first" American writer and read excerpts from his TRUE RELATION of 1608. Not one student in a hundred, however, knows that Spanish-American literature, notably the chronicles of Cabeza de Vaca and Castañeda, predates Smith's work by fifty years.

If anything, the reputation of Mexico in the United States has fared even worse than that of Spain. From the time of their earliest encounters, Americans regarded the Mexicans as their inferiors. Americans disliked the Mexicans' swarthy complexions, their Catholicism, and their "exotic" culture. Nineteenth-century travelers wrote that the Mexicans had absorbed all the vices of their colonial masters, the Spaniards, in addition to retaining the defects of their own aboriginal blood. In time, American impressions of the Mexican coalesced into two distinct caricatures.

The first was the rascally Mexican type--dirty, cowardly, treacherous, and cruel, the villain of dozens of paperback and Hollywood westerns. The second type was the decadent caballero of Castilian lineage, most frequently a native of California. This Mexican was more pitiful than odious, at once foolish, indolent, and obsolete. Neither variety was remarkable for his intelligence and neither was likely to elicit widespread compassion from the American public.

For obvious reasons, the Mexican is more difficult to remove from American history than the Spaniard. He has not been exorcised so much as banished and he lurks on the fringes of our recorded experience, an adversary and meddler, seldom a contributor. The Mexican period of Southwestern history (1821-1848) is depicted generally as a barren and inert age, devoid of cultural richness. Little mention is made of the traditions of folk drama, poetry, and balladry which flourished throughout the region. The Mexican literary achievement, manifest in the dozens of literary newspapers and journals, is ignored. Americans have got it in their minds that Mexicans are soundrels and buffoons and have scorned the evidence that suggests otherwise.

The general ostracism of Spanish and Mexican influences in the United States is the precedent that works against the recognition of Chicano literature. The Chicano writer finds himself caught in a vicious circle that virtually insures his invisibility. By education both formal and informal, Anglo-Americans are disinclined to take seriously the literary abilities of Chicanos; the prevailing stereotypes, after all, maintain that they lack the sustained creative intelligence to produce significant literature. The upshot has been that American scholars have hardly bothered to investigate whether a body of Chicano literature might exist, let alone wonder why these works are so obscured from public view. Other obstacles loom. Until very recently, Chicano writers received little encouragement from American publishing houses on the basis that their works, particularly those in Spanish, had too little appeal to be profitable. As a consequence, only rarely has a Chicano literary work overcome the various barriers to its publication [illegible] emerged for widespread public inspection.

Another problem that serves to promote the invisibility of Chicano literature is that conventional American literary standards are narrow and ethnocentric and ignore the realities of Chicano life. Like blacks and native Americans, many Chicanos have not had access to educational institutions and so have remained, as the anthropologists politely put it, "nonliterate." Consequently, much Chicano literature, particularly of the nineteenth and early twentieth centuries, has been preserved in oral tradition. Now this oral literature can be quite moving and esthetically pleasing, but it is ignored in conventional literature classrooms as a "sub-literary" relic of primitive and underdeveloped cultures. Still, oral literature is a crucial part of the Chicano's heritage and at its best provides special insight into his cultural experiences. Here, for example, are the lyrics to a corrido (Mexican folk ballad) of unknown authorship which warns of the evils of Americanization:

> You go along showing off
> In a big automobile.
> You call me a pauper
> And dead with hunger
> And what you don't remember is
> That on my farm
> You went around almost naked
> And without sandals.
> This happens to many
> That I know here
> When they learn a little

American
And dress up like dudes,
And go to the dance.
But he who denies his race
Is the most miserable creature.
There is nothing in the world
So vile as he
The mean figure of the renegade.
And although far from you,
Dear Fatherland, --
Continued revolutions
Have cast me out --
A good Mexican
Never disowns
The dear fatherland
of his affections.*

(translated by Manuel Jarmino)

It is easy to see why this ballad might be offensive to a tradition-minded arbiter of American literature. The language is rough, even crude. The meter (at least in English translation) is uneven. Perhaps most important, the sentiment is alien and hostile. In suggesting that the Americanization process is corrupting and dehumanizing, and in upholding the love of the old country, the ballad strikes at cherished American beliefs. Indeed, this corrido, so typical of dozens more, seems vaguely seditious.

Dating back to the mid-nineteenth century, the Chicano's oral literature is massive. It consists of corridos like the one cited above, legends, and narratives, many of which have been polished to a special beauty of years of retelling. In addition to its own intrinsic merits, oral literature is significant to the Chicano because it has served as a primary vehicle for the transmission of cultural myths, values, and motifs. It ties the Chicano to his Mexican origins. In this sense, oral literature is the core of the Chicano literary sensibility. Furthermore, these works serve a number of contemporary Chicano writers--Josephina Niggli, Américo Paredes, and Rudolfo Anaya, among others--as the building blocks of their fiction. The exclusion of the Chicanos' oral literature from the American literary mainstream only underlines the inadequacy of prevailing literary judgments.

Despite its lack of recognition, the Chicanos' oral literature has been relatively well preserved and is easily accessible. Since the early years of the twentieth century, trained folklorists have been collecting and transcribing Chicano oral literature from all over the Southwest. Particularly rich are the collections from New Mexico and Texas. (Readers interested in the oral literature of New Mexico should examine the works of Aurelio Espinosa, Arthur Campa and Aurora Lucero-White Lea. A rich store of Chicano materials from Texas can be found in the numerous publications of the Texas Folklore Society. For example, see J. Frank Dobie, ed., PURO MEXICANO, Austin, 1935. The single most distinguished Chicano folklorist from Texas is Américo Paredes.) Some of the recovered materials date back to the Spanish colonial period and testify to the vitality of Spanish-Mexican culture in the Southwest.

The most convenient way to mark the beginning point of written Chicano literature is to use the date 1848, the year of the Treaty of Guadalupe Hidalgo, the document by which Mexico ceded its vast northern territories to the United States and thus spontaneously transformed thousands of Mexicans into Mexican-Americans. (To attempt to determine the beginnings of Chicano oral literature is fruitless, since these materials are of anonymous authorship and can rarely be traced to any specific point in time.) The date makes for tidy history, but is not useful in marking literary developments. For more than a generation after Guadalupe Hidalgo, Mexican-Americans produced written literature in no way clearly distinguishable from the main body of Mexican literature.

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*As ballads, corridos are generally made up of music as well as lyrics. In many cases, however, only the lyrics are transmitted orally, at which time the corrido becomes essentially a type of folk poetry. For a brief study of the corrido, see Américo Paredes, "The Mexico Corrido: Its Rise and Fall," in Mody Boatright, ed., MADSTONES AND TWISTERS, Dallas, 1958, pp. 91-105.

Owing to a long-standing negligence, the extent of the Chicano's written literary achievement in the early period is unclear. Unquestionably, many works remain undiscovered, pending a thorough investigation of appropriate archives and a systematic survey of Southwestern Spanish-language newspapers and journals of the last half of the nineteenth century. (Such efforts are now underway and bearing fruit. For example, see the poetry selections from nineteenth-century Spanish-language newspapers in EL GRITO, Fall 1971, pp. 22-32.) Despite these gaps, however, we know that the first Mexican-Americans wrote a good deal, not belles lettres generally, but diaries, descriptive and historical narratives and light verse. (The often-heard argument that these materials have no place in the American literary record because they are not "literature" in any real sense is silly when one considers that most anthologies of colonial American literature contain excerpts from diaries, descriptive and historical chronicles, and political essays. I would argue too that, except for Edward Taylor, early American poets seldom transcended the banalities connoted by the term "light verse.") The folk drama also flourished during the early American period as it had during the Spanish and Mexican eras. One particularly interesting drama of the time is "Los Tejanos," composed about 1846 and dealing with the ill-fated invasion of New Mexico by Anglo-Texans in 1841. (Aurelio M. Espinosa and J. Manuel Espinosa, "The Texans," NEW MEXICO QUARTERLY REVIEW, Autumn 1943, pp. 299-308) The play reflects the animosity between Mexicans and Anglos and thereby anticipates a major theme in later Chicano literature.

After 1870, the Mexican-American literature of the Southwest began to move toward the achievement of a distinctly Chicano perspective. Ties to Mexico slackened and Mexican-Americans began to appreciate their unique vantage point between the cultures of the United States and Mexico. Their literature--both oral and written--began to focus on problems related to a predominantly American environment. "El Corrido de Kiansis," the oldest *corrido* from the South Texas border region to survive in complete form, describes the rivalry between Anglo and Mexican American cowboys on the first cattle drives to Kansas in the late 1860's:

We got to the Salado River

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

("El Corrido de Kiansis" in Antonia C. Shular, *et al.*, LITERATURA CHICANA, NY, 1972, p. 210, translation mine)

Other Texas corridos treat Anglo-Mexican animosities on the southern border. (See for example, Américo Paredes, WITH HIS PISTOL IN HIS HAND, Austin, Texas, 1958) California writers, such as Mariano Vallejo, produced political and historical tracts designed to counter Anglo depictions of *Californio* life. Yet another sign of change was the appearance of Mexican-American writing in English. (The case of

Andrew Garcia is noteworthy in this regard. Garcia was a Chicano cowboy who eventually made his way to Montana where he settled among the Nez Perce Indians. He began to write his memoirs in English about 1878, but somehow his manuscript was lost until 1948, when it was found packed in dynamite boxes. Garcia's journal, edited by Bennett H. Stein, was published as TOUGH TRIP THROUGH PARADISE, 1878-1879, NY, 1970)

The written literature of the Chicano continued to be overshadowed in importance by the oral forms until the 1930's. In this decade, various types of oral literature, notably the corrido, fell into decline; at the same time, a number of Chicano writers made their first appearances in conventional American journals. Arthur Campa, a prominent folklorist, published fiction which leaned heavily on oral traditions. Robert Felix Salazar published poetry in ESQUIRE and other major journals. In a poem entitled "The Other Pioneers," Salazar mourned the neglect of Spanish-Mexican contributions to American culture:

> Now I must write
> Of those of mine who rode these plains
> Long years before the Saxon and the Irish came.
> Of those who plowed the land and built the towns
> And gave the towns soft-woven Spanish names.
> Of those who moved across the Rio Grande
> Toward the hiss of Texas snake and the Indian yell.
> Of men who from the earth made thick-walled homes
> And from the earth raised churches to their God.
> And of the wives who bore them sons
> And smiled with knowing joy.

(Collected in Philip D. Ortego, ed., WE ARE CHICANOS, NY, 1973, p. 150)

The following decade marked an even greater proliferation of Chicano literature. Several fictional themes were dominant: the hostility of Anglo-American to the Chicano heritage and the difficulty of maintaining allegiances to custom under the assault of American assimilationist pressures. Chicano writers feared that their culture would disappear before its importance was realized. This situation was to be deplored, inasmuch as Chicano culture presented some attractive alternatives to the growing sterility of American life. Mario Suarez, in one of his stories about life in a Tucson barrio, tells about the neighborhood barber, Señor Garza, who has the peculiar habit of closing down his shop and escaping to Mexico when business gets too heavy. Suarez ends his story with this observation: "Garza, a philosopher. Owner of Garza's Barber Shop. But the shop will never own Garza." (Mario Suarez, "Señor Garza," ARIZONA QUARTERLY, Summer 1947, p. 121)

Josephina Niggli, a Mexican-born poet, playwright and novelist published MEXICAN VILLAGE in 1945, a masterful chronicle of a northern Mexican town and certainly one of the finest of all Chicano works. The protagonist of MEXICAN VILLAGE is Bob Webster, a Chicano who tramps about the world trying to elude the painful memory of his Anglo father's rejection. He finally travles to the Mexican town of Hidalgo, where his mother's family had been prominent, and where Webster hopes to satisfy a "nostalgia of the blood." Webster at last finds peace in Hidalgo, and reclaims his sense of personal worth and Mexican heritage. In negotiating the great distance between self-hate and self-esteem and in finally renouncing American cultural hegemony, Webster exemplifies the contemporary Chicano spirit.

Chicano literature continued to grow gradually in the post-World War II era, but its reputation and circulation were restricted to the Southwest. Even with the rush of interest in ethnicity during the 1960's, Chicano literature remained unnoticed on a national scale. However, a highly important development occurred in 1967 with the founding of Quinto Sol Publications in Berkeley, California. Quinto

Sol was established with the intention of providing a publishing outlet for Chicano writers without concern for conventional publishing criteria or literary standards. The success of Quinto Sol soon led to the establishment of other Chicano publishing houses such as Mictla Publications of El Paso, Texas. The result has been a flurry of Chicano literary activity.

Much of the very recent Chicano literature is innovative and experimental. Stylistically, the most interesting development is the simultaneous use of both English and Spanish, an attempt to capture the linguistic reality of the Chicano. The results thus far have been gratifying, particularly in poetry. Here is "Pobre Viejo Walt Whitman" by José Montoya which depicts the betrayal of Whitman's vision in a distinctly Chicano voice:

When the good grey poet

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

(José Montoya, "Probe Viejo Walt Whitman," in Octavio Romano, ed., EL ESPEJO, Berkeley, 1969, p. 180)

In the last few years there has been less Chicano activity in fiction than in poetry, but the achievement, nonetheless, has been substantial. Certainly the finest Chicano novel to appear in some time is Rudolfo Anaya's BLESS ME, ULTIMA (1972) a moving portrait of a young boy coming of age under the tutelage of a wise curandera. Several important collections of short fiction by Chicanos have recently appeared: Tomás Rivera's ". . . Y NO SE LO TRAGO LA TIERRA" (1971) and Rolando Hinojosa's ESTAMPAS DEL VALLE (1973). Both writers are professors of Latin American literature and their works are more reminiscent of Juan Rulfo and Jorge Luís Borges than any American writers. This allegiance to a Latin American literary tradition is crucial because, along with the reliance on oral traditions and bilingualism, it forms the basis of the Chicano's literary distinctiveness.

Unquestionably, the visibility of Chicano literature has grown in recent years, but it is easy to exaggerate the progress made. In the first place, the increased visibility has been confined largely to the Chicano community itself. Certainly, this in itself is a welcome development, but Chicano literature needs to be read by a larger audience if it is to heighten understanding between Chicanos and the general American community. Furthermore, the small gains in visibility made elsewhere, particularly in universities, do not signify appreciation so much as mere toleration. In many academic and literary circles, Chicano literature is regarded as only a fad and much of the interest is casual and uninformed. Such condescension is deplorable. By now it should be clear that Chicano literature is an important cultural phenomenon in this country and is therefore worthy or serious study. Like all ethnic literatures, it adds texture and color to the general culture and thereby enriches us all.

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SHOPTALK:

"Doubt is an uneasy and dissatisfied state from which we struggle to free ourselves and pass into the state of belief; while the latter is a calm and satisfactory state which we do not wish to avoid, or to change to a belief in anything else. On the contrary, we cling tenaciously, not merely to believing, but to believing just what we do believe." ("The Fixation of Belief," in VALUES IN A UNIVERSE OF CHANCE: SELECTED WRITINGS OF CHARLES S. PEIRCE, NY: Doubleday, 1958, p. 99)

"The notion that education consists in the authoritative inculcation of what the teacher deems true may be logical and appropriate in a convent, or a seminary for priests, but it is intolerable in universities and public schools, from primary to professional. The worthy fruit of academic culture is an open mind, trained to careful thinking, instructed in the methods of philosophic investigation, acquainted in a general way with the accumulated thought of past generations, and penetrated with humility." (Charles W. Eliot, "Inaugural Address," Oct. 19, 1869, in Henry Steele Commager, ed., LIVING IDEAS IN AMERICA, NY: Harper, 1951, p. 584. Commager's collection of material is a superior anthology of comments on the constitution and freedom.)

"Winchester's new antipornography ordinance may not take effect because the local newspaper says its language is not in good taste.
In an article explaining the position, Richard Wise, publisher of the WINCHESTER NEWS GAZETTE and JOURNAL HERALD, said:
'We are not questioning the wisdom of the ordinance itself or the constitutional right of persons to buy or sell such material. Rather, we are simply exercising our right to print only matter which we feel is reasonable or tasteful and we do not believe the language with definitions is in good taste.'
Winchester ordinances must be printed in a Winchester newspaper of general circulation in order to take effect, and Mr. Wise has the only one." (THE NEW YORK TIMES, December 30, 1973, p. 15)

If you thought the problem of teaching evolution was a dead issue, then you have no idea about the workings of the minds of legislators. A proposal to prevent textbooks from offering as scientific fact the various theories about man's origin was proposed by Senator Milton Hamilton of the Tennessee State Legislature. Hamilton said, "If we enact this bill into law, we will have done more good for more people without adding any additional cost to the state." (LOUISVILLE /Kentucky/ TIMES, April 12, 1973, p. C-23) And to let school children hear "both sides of the question," the Georgia State Senate voted to forbid the teaching of evolution without equal time to the Biblical approach to the creation of man. (PHOENIX GAZETTE, March 16, 1973, p. 4) The California State Board of Education voted 7-3 to treat evolution only as a theory. (PHOENIX GAZETTE, March 10, 1973, p. 10)

CENSORSHIP AND PAPERBACKS: TOWARD A COMMON SENSE POLICY

Gloria Steinberg Scott
Marketing Manager of School and College Division, Bantam Books, Inc.

While the Supreme Court decision on obscenity and censorship has disturbing ramifications for all of us in the publishing world, it is only part of a censorship problem that is peculiar to the paperback book, especially in the educational community--a form of censorship which strikes a book not only for its content, but for its existence in the paperback format. Both on state and local levels, there exist archaic laws that discriminate against the use of paperback books and this undermines their classroom effectiveness. Let me cite a few examples:

1) Texas state law requires that state funds for elective courses on the secondary level, enrolling 10,000 students or more statewide *must be spent for hardcover texts*.
2) The state of Florida stipulates that *only 25%* of funding allotted for books may be used to purchase paperbacks.
3) Restrictions on frequency of change of books for instructional materials exist in 18 states and range from two years in California to six years in Alabama. (About 400 new mass market paperback titles are published every *month* by the industry).
4) Missouri requires a $10 fee from publishers for every book to be listed on the "acceptable for use in the classroom" list. Paradoxically, in its failure to differentiate between the uses of the paperback and hardcover text, the law is discriminatory, since it requires the publisher to pay the same $10 "use tax" for approval of a 75¢ paperback as it does for a $15 hardcover book.
5) The Pasadena, California Board of Education requires 4 months to review any book to be purchased in excess of 4 copies. This demonstrates disregard for one of the prime reasons educators request paperback books: their *topicality and timeliness*.

Discrimination against paperbacks within some educational circles is in part a hangover from a bygone era. There must remain a stigma still attached to paperbacks in these circles--an image of "cheap, dimestore merchandise," lurid covers, tantalizing copy. And it is probably this image which has caused these educators to persist in judging books by format, though the industry has changed considerably, especially in the breadth of its editorial coverage.

The stereotype, however, is not without some historical foundation. When the mass market paperback industry began over thirty-five years ago, it was an industry that mainly published mysteries, westerns and sex. And where there was no sex, it was sometimes created. Covers--even on LITTLE WOMEN--features cleavage and provocatively clad young women. A printing of Voltaire's CANDIDE lured readers with a cover headline stating "he chased a virtuous maiden through Europe's most bawdy age." Titles were changed to suggest spicy content. Ludwig Lewisohn's THE CASE OF MR. CRUMP became THE TYRANNY OF SEX, and FIVE DAYS, which had slow sales, moved faster when it was retitled FIVE NIGHTS.

But times have changed, and so have paperbacks and paperback publishers. Today the subject matter found between soft covers is so diversified that paperbacks are no longer simply a means of entertainment, but a valuable educational medium. Of the 1500 titles my own company, Bantam Books, has in print, 750 are currently being directed into the school and college market. In fact, paperback sales to educators have been increasing so voluminously that by 1984, sales in the educational market are expected to equal sales in the mass market.

One of the reasons for this tremendous surge in educational sales is because paperback publishers have become more attuned to the needs of the classroom. Today many of the publishers have separate education marketing divisions, specially geared to meet the needs of educators. Among the activities are the assembling of multimedia programs, the creation of teacher guides, and the planning of educational exhibits and book fairs.

Teachers will find accurate summaries and reading level ratings in most paperback school catalogs. For example, Bantam rates and codes each school title to suggest vocabulary and interest levels as well, offering the educator a "Reading Level Index" barometer created by Dr. Morton Botel, Professor of Graduate Education at the University of Pennsylvania. The rating not only appears in the catalog, but on the copyright page of each book.

Recognizing the fact that paperbacks have changed and broadened in editorial coverage, and that they are now a vital and integral part of the educational curriculum, educators must work together with publishers to change outdated laws and attitudes. To arbitraily restrict the use of less expensive paperbacks at a time when school boards are plagued with financial woes, makes no sense at all--especially since paperbacks have proven appeal to students. The National Education Association, in recognizing the problem, urges its affiliates to seek removal of laws and regulations which restrict the selection of a diversity of instructional materials. Some state legislators are beginning to act upon this fact, as is the case in Michigan. The Michigan state legislature recently authorized $1 million in funds to extend an extremely successful pilot project throughout the state. The project--"Adventure Reading Rooms"--makes use of high interest paperbacks "to stimulate and sustain student interest in reading and to encourage children to use and extend reading skills."

Hopefully in the future, many legislatures and school boards will undergo extensive and broad-based re-evaluation of the paperback and recognize it as an invaluable tool for balanced curriculum planning. Judging a book by the size or toughness of its cover is a particularly insidious form of censorship, and will continue to interfere with the development of new and more flexible educational programming.

SHOPTALK

Governor Jack Williams (or former governor) has himself several times attacked books or people which apparently tampered with or disturbed Mr. Williams' vision of the American dream. Better than seven years ago, he launched into a tirade aimed at H.L. Mencken and Sinclair Lewis suggesting that these two dead writers had bred today's hippie "age of irreverence" and had infected modern society with cynicism and despair. (PHOENIX GAZETTE, October 6, 1967, p. 1) More recently Mr. Williams "blasted the news media for reporting on 'perfectly dreadful' stories such as Watergate and ignoring the 'good things.' 'Are there no awards for decency anymore? Are we somehow emphasizing so much the tawdry and the ugly that we have reached a point of no return? Virtually all the stories /award-winning/ were perfectly dreadful. Can't we do a little better for the good things?'" (PHOENIX GAZETTE, June 20, 1973, p. B-4) And also quite recently, in one of his "Yours Sincerely" radio talks, Governor Williams lambasted contemporary adolescent literature suggesting how terrible it is to allow young people to read about reality. "In the formative years, how frightening to think that our teenagers are reading about the mental breakdowns of a girl, the pregnancy of a teen-age girl, the horrors of a girl who discovered she is going insane, the alienation of father and son, the problems of a sensitive boy who is thought to be a homosexual. Surely, that can come later, can't it?" ("Yours Sincerely," broadcast February 27, 1973)

CURRENT READING: A Scholarly and Pedagogical Bibliography of Articles and Books, Recent and Old, about Censorship

Anyone dealing with this amorphous and frustrating and exciting field will recognize how terribly superficial the following bibliography really is. Still, even these few books and articles may give someone who'd like to get at some of the major works a place to begin. The categories, as usual in the BULLETIN bibliographies, are slippery at best and readers may need to check several categories to find whatever they're looking for.

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SHOPTALK

Several years ago, a Georgia high school teacher was dismissed for making available to his students John Hersey's A BELL FOR ADANO. In defending the teacher and the book Ralph McGill (Editor of the ATLANTA CONSTITUTION) wrote: "It is likely the average adult mind, preoccupied with its own guilts and memories of childhood, tends to over-protect to the point of absurdity. High school students never have been and certainly are not in our time, unaware of the words, deeds, stupidities, weaknesses, and shabbiness of their communities. They know these as they know those in the community whom they regard as admirable, honest, and trustworthy. They know the phonies and they know the whispered gossip. So, lucky is the youngster who has a teacher who tries to interest young minds in reading well-written books by established writers--rather than leaving them with no values and direction at all and, therefore, prey to the pornographic and the suggestive." Unhappily, though the teacher in question was re-instated, the effects of the attack spread widely. "A newspaper survey showed that, unfortunately, school librarians in three other Georgia cities removed the book from their shelves to avoid possible criticism during the controversy. And one public librarian said she had not withdrawn the book, but added: 'I've put it in a special place and haven't told anyone about it. Isn't that a good way to handle it?'" (Jack Nelson, "Censors and Their Tactics" in SPEECHES: SIXTH ANNUAL FREEDOM OF INFORMATION CONFERENCE, The School of Journalism, University of Missouri, November 7-8, 1963, p. 6)

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